VOGUE

Autumn Ready-to-Wear Collections:

FASHION STARS COMING IN
FASHION STARS STAYING IN

ADVANCE RETAIL TRADE EDITION

VOGUE
Incorporating Vanity Fair
September 1, 1948
Price 50 Cents in U. S. and Canada
1.00 ALL OTHER COUNTRIES

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ROPE STRIPE

College classic in rose, blue, aqua or yellow... chosen by Anne McAskill, Tulane, Collette Ireland, Colorado University, and Ruth Sawyer, Texas University. These College Board members approve Bates cottons for the sports and casual clothes they wear most of the time.

College room that collects a crowd!

"*Rope Stripe*" won every campus popularity poll conducted by Bates College Board... instantly transforms a dreary dorm room into a daily attraction for visitors! Students say Bates bedspreads and matching draperies are indispensable at college... that nothing else stands up so beautifully under four years of washing and wear!

BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13

September 1: Fashion Stars Coming In, Fashion Stars Staying In

VOGUE

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How to Use This Issue

1. To sell autumn fashions

"Fashion Stars Coming In, Staying In" (pages 164 through 170) is cued to the over-all plan of autumn fashion. Here is a report of the lines of the year that are of immediate interest to customers. Some of the current fashions are continuing: "curtain-calls" from the best and most successful elements of last year. Some are "new entrants" marked for a bright future. All justify enthusiastic and early clarification and promotion. Silhouettes to star:

THE CONTINUING FASHIONS—bodices that fit like the paper-on-the-wall . . . and below them, skirts that are full, barrel-shaped or sundial-tucked. Hemlines that keep to a steady eleven or twelve inches from the floor by day. Natural, often pad-less shoulder spans.

THE NEW FASHIONS—coats with fullness belted in; or a slimness that is plumb-line. The dolman sleeve line—sometimes melting into a cape, the higher-than-natural waistline of the Empire silhouette. Hats with wide-mesh veils worn close to the face.

Above: a window display to point up fashions that are "coming in." Mannequins step into "autumn" foreground through a door frame suspended from ceiling. Use one window for each fashion point; expand the theme to a series of windows.

2. To sell colour in suits

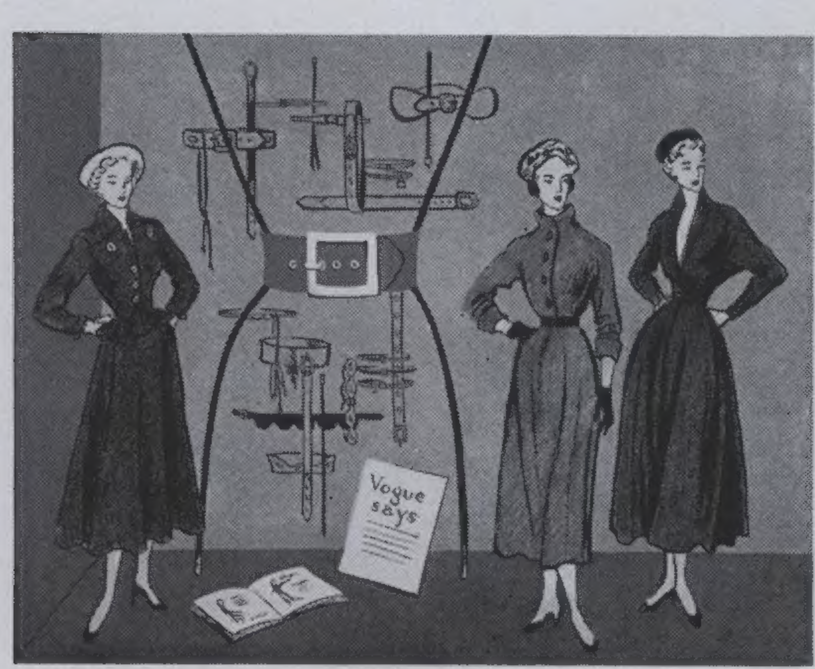
This autumn, *colour* will play an increasingly important part in the fashion story. Black continues, but more and more, *colour* may be the key to becomingness—is the key to a look that is worldly and fashion-right. Last May, Vogue showed coloured evening dresses as fine alternatives to black—this autumn colour carries importantly into suits (see pages 171 through 175). We show a few examples of the wealth of good colours available: spinach-green and pine-green, taupe and raisin, mocha and spark red. The "New Suit Basis: Colour" is a natural basis for displays. Play it up in a bank of colourful windows as part of your autumn fashion presentation.

3. To sell winter brown, winter navy

Winter brown and winter blue make fashion news in an alliance of costume and accessories, as a fresh approach to early autumn colour promotions. *Right:* a departmental display of a mannequin in a niche wearing winter blue coat, wearing brown accessories. Other brown accessories hang from autumn-y branch. Or reverse your colour story: brown coat, winter navy accessories.

4. To sell autumn hats

September 1947 hat sales were responsible for a sizeable amount of the year's business done in millinery. *This* September should be equally important—for hats are established now as an integral part of the whole fashion picture. This September 1 Vogue tells two hat stories: good head-fitting little hats with a sense of price as well as fashion (pages 210 and 211) and news from Paris (pages 176 and 177). See the new wide-mesh veil to cage the face, page 164. Why not plan to use similar merchandise importantly in general fashion promotions. Schedule a joint meeting with ready-to-wear and millinery staffs to point up the important *look* and coordination of the autumn hat with the autumn costume. You might use the silhouettes of "Fashion Stars" (pages 164 through 170); key types of hats that may be worn with them.



5. To sell belts, stoles and tweeds

Three fashions have taken on new interest this autumn: the belt, the stole, the trend toward tweeds. *Belts* are *newly*, newsily applied to full coats and box jackets and dresses to achieve a look of belted-in bulk. *Stoles* go to all lengths, with all fashions and in all fabrics. *Tweeds* are cut to new heights of elegance—in coats, suits, dresses. All three give good staccato accents to early fall promotions . . . they are news to season your first showings of autumn fashions, to carry on through autumn and winter selling.

Window display; above: in a fairly shallow window, three mannequins wear belted dresses, suits. In the background, a large wire silhouette broadly "belted" in paper or fabric. In back of the silhouette on the wall, make an abstract arrangement of autumn belts in a variety of styles.

6. To sell blouses

Blouses have followed the trend of all ready-to-wear and accessories, toward a look that is marked for a specific time of day and occasion. The *wardrobe* idea is the selling idea. The "New Blouses to Build Costumes" on pages 224 and 225 are typical of those that you might adapt to regular suit-with-a-blouse promotions. Stress them, too, as of top importance in any separates story. Another good word to the fashion-wise customer: "a blouse should fit as carefully as a dress; it should be picked *because of*—not in spite of—a figure, a skirt, a particular purpose of costume, time and place." Why not use this "Vogue Says" quotation in selling?

To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

YOUR RELEASE DATE: September 3rd East, September 10th West of the Mississippi.

. . . to sell Autumn Fashions

VOGUE SAYS: "Dolman coat: timeless as a cape"
VOGUE SAYS: "Dolman sleeves: incoming fashion"
VOGUE SAYS: "Plumb-line coat: new autumn fashion"
VOGUE SAYS: "New: velvet-y late-day coat"
VOGUE SAYS: "Highest new fashion: rising waistline"
VOGUE SAYS: "The Empire waistline: fashion for evening"
VOGUE SAYS: "Now classic: gentle shoulders"
VOGUE SAYS: "Now classic: the plaster-close bodice"
VOGUE SAYS: "The barrel skirt: good autumn fashion"
VOGUE SAYS: "Perennial: the shirtwaist dress"
VOGUE SAYS: "Slim cut suit: early thought for autumn"
VOGUE SAYS: "Separates make their own costumes"

. . . to sell Suits in Colour

VOGUE SAYS: "Coloured suit: unerring as black"
VOGUE SAYS: "Coloured suit: high interest rate"
VOGUE SAYS: "New suit basis: hushed shades"
VOGUE SAYS: "Smoke-grey suit: boldly belted"
VOGUE SAYS: "Mocha: new suit-tone"
VOGUE SAYS: "New suit basis: growing greens"
VOGUE SAYS: "Box suit: pine-green broadcloth"
VOGUE SAYS: "Spinach-green suit: newly furred"
VOGUE SAYS: "Try a red suit"

. . . to sell Autumn Colour

VOGUE SAYS: "Winter navy: well-loved colour"
VOGUE SAYS: "Brown-and-blue in the afternoon"
VOGUE SAYS: "Season winter blue with tawny tones"
VOGUE SAYS: "Mocha: suave autumn colour"
VOGUE SAYS: "Consider spark red"
VOGUE SAYS: "Taupe: important colour cue"
VOGUE SAYS: "News: two greys together"

. . . to sell Autumn Hats

VOGUE SAYS: "Small-head look: fashion for autumn"
VOGUE SAYS: "Small hat: first buy of autumn"
VOGUE SAYS: "Small-head look for new autumn clothes"
VOGUE SAYS: "News about the head: the *little* hat"
VOGUE SAYS: "Velvet Breton: young little hat"
VOGUE SAYS: "Winged beret: felt and feathers"
VOGUE SAYS: "Tiny tricorne: young little hat"
VOGUE SAYS: "Felt tricorne: velvet-brimmed"
VOGUE SAYS: "Grey felt cloche: cushioned brim"
VOGUE SAYS: "Late-day calot: brown velours"
VOGUE SAYS: "Late-day lustre: little hat"
VOGUE SAYS: "After-five hat: coiffed with veil"

. . . to sell Blouses

VOGUE SAYS: "New blouses build costumes"
VOGUE SAYS: "Pick a blouse for a time and place"
VOGUE SAYS: "Hand-made blouse: finely tucked"
VOGUE SAYS: "New blouse: calla lily collar"
VOGUE SAYS: "New blouse in gentle curves"
VOGUE SAYS: "Late-day blouse: striped taffeta"
VOGUE SAYS: "Autumn blouse: wool jersey pullover"

. . . to sell Belts and Stoles

VOGUE SAYS: "It's new to belt your coat"
VOGUE SAYS: "Belts belittle the waist"
VOGUE SAYS: "New belt: swathing as a cummerbund"
VOGUE SAYS: "Stoles play multiple roles"
VOGUE SAYS: "A stole: lovely gesture"
VOGUE SAYS: "Stoles add new tones to a dress"

These new "VOGUE SAYS" cards may be ordered without charge.

VOGUE SAYS: "NOW CLASSIC: BACK MOTION, QUIET FRONT SKIRT"
☐ window cards ☐ floor cards

VOGUE SAYS: "JERSEY DRESS: SOFT CLOTH, NEAT LINES"
☐ window cards ☐ floor cards

VOGUE SAYS: "NEW SUIT BASIS: COLOUR"
☐ window cards ☐ floor cards

VOGUE SAYS: "WINTER BLUE: SUBJECT TO BROWN"
☐ window cards ☐ floor cards

VOGUE SAYS: "THE BLOUSE: POINT OF A COSTUME"
☐ window cards ☐ counter cards

VOGUE SAYS: "BELTS MAKE FASHION"
☐ window cards ☐ counter cards

VOGUE SAYS: "STOLES MAKE FASHION"
☐ window cards ☐ counter cards

VOGUE SAYS: "THE LITTLE HAT: FASHION NEWS"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon (9/1)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

what VOGUE says: goes

RUTLEDGE

Let's face it... Vogue *is* a smart looking magazine.

And we're spending an additional $550,000 a year to make it even smarter!

But don't let its Social Register looks blind you to a vital fact: it does a real bread-and-butter job in selling merchandise.

Figure it out for yourself: Fashion always begins at the top... and percolates *down*. Never vice versa.

So... if you want to sell anything influenced by fashion, it's only logical to start with the fashion leaders...

and with the magazine that talks directly to them. 375,000 of them who buy every issue.

Actually, Vogue offers a Two-In-One market... consumers with trained taste who can afford the best...

plus key manufacturers and retail store executives. Combined, these people create and establish the fashions of America.

If your product depends on Fashion... it depends on Vogue...

...because VOGUE is the brand name for fashion

THE CONDÉ NAST PUBLICATIONS INC. VOGUE HOUSE & GARDEN GLAMOUR VOGUE PATTERN BOOK

For fashion assurance for your customers, for fashion authority for your store—

SELL THE SILHOUETTE

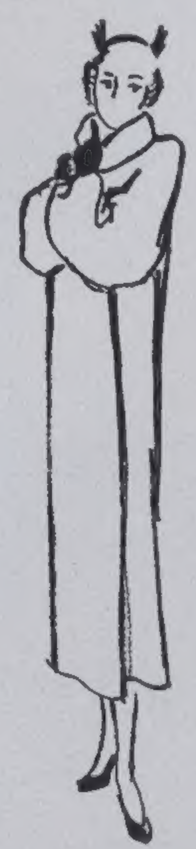
Autumn fashion has taken shape; shapes that are of vital and current concern to your customers. We sketch some of the highlights of the autumn silhouette story; fashion lines that are staying in, coming in—clothes that are wearable, becoming and in variety for each figure type.

You know—and Vogue knows—that customer-confidence in your store as a fashion authority is based upon your knowing more about fashion than the customer does, knowing it before she does—and telling her about it in a way that inspires confidence. Talk, display, advertise these important silhouettes early; refer to them throughout the season. Let your customers know that *you* know!

THE BASIC SCULPTURED SILHOUETTE

Staying in:
THE ARROW-SLIM DRESS
Straight skirt, trim bodice, small waist—for slim figures.

Staying in:
THE SNUG JACKET, SLIM SKIRT SUIT
Becoming to small women.



Coming in:
THE PLUMB-LINE COAT
Straight shaft of fur or fabric; *coming* in suits.

DEVIATIONS FROM THE BASIC SCULPTURED LINE

Coming in:
THE SLIM-SKIRTED PEPLUM DRESS
Flared fullness below the waist.

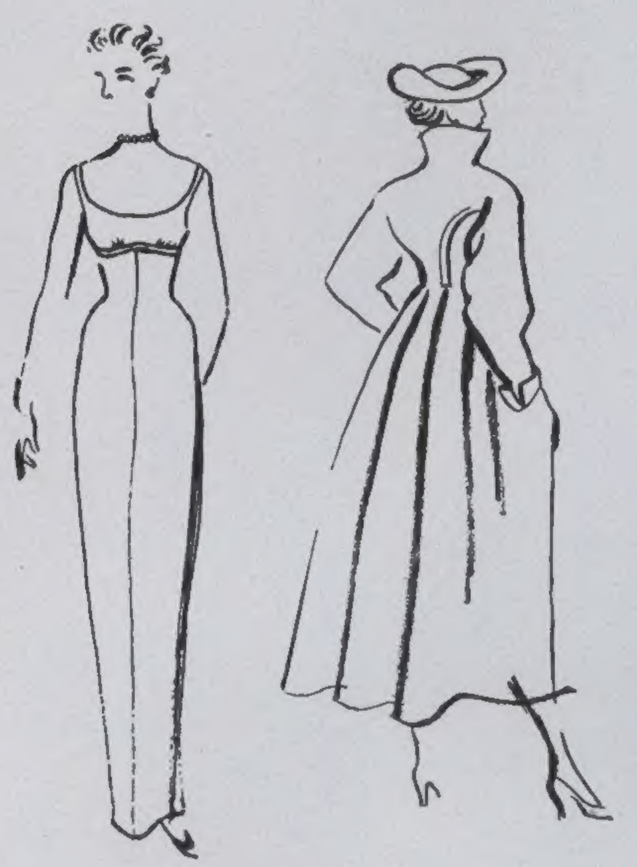
Coming in:
THE DINNER SUIT WITH BOX JACKET
Fullish jacket over slim dress.

Coming in:
FREE-FALLING BOX JACKET, SLIM SKIRT
Flaring sharp jacket over slim skirt.

Coming in:
THE BELTED BOX JACKET, SLIM SKIRT
Pulled-in fullness juts out over skirt.

Coming in:
THE SMALL TOP, BARREL SKIRT DRESS
Slim, waist-accenting; great skirt interest.

THE HIGH-WAISTED SILHOUETTE



Coming in:
THE EVENING DRESS
May be fitted or full from bosom.

Coming in:
THE COAT
Fullness starts below shoulder blades.

THE BACK-MOVING SILHOUETTE

Coming in:
THE FISHTAIL JACKET, FULL-BACK SKIRT
Late-day shape in suits, separates.

Coming in:
THE FANTAIL-BACK DRESS
Often with straight front, always with back-interest.

THE BELL SILHOUETTE

Staying in:
THE STOLE DRESS
Stole balances semi-full skirt.

Staying in:
THE BASQUE JACKET, MODIFIED SKIRT
Good in tweeds and/or separates.

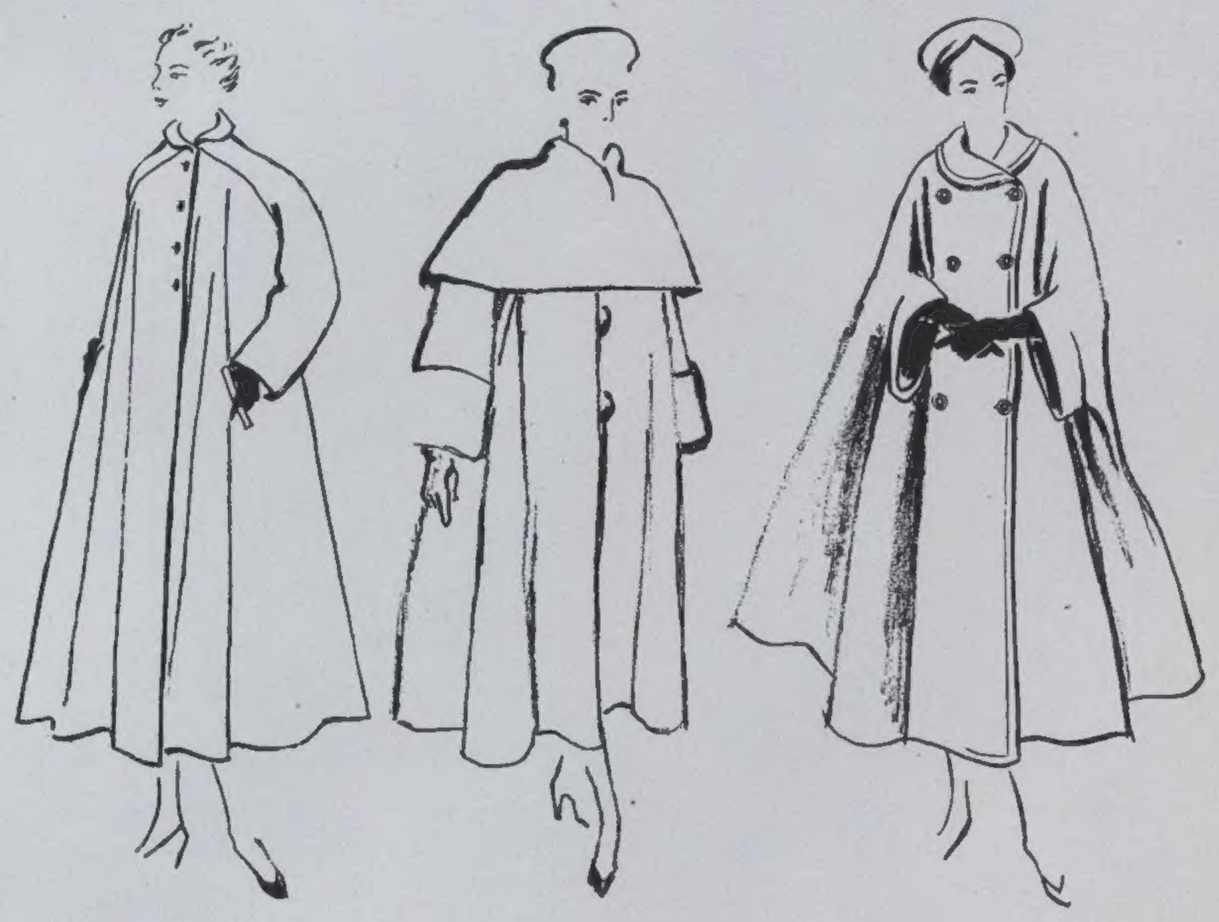
THE BELTED-IN SILHOUETTE

Coming in:
THE BELTED-FULLNESS DRESS
Soft ease above and below waist.

Coming in:
THE BELTED SHORT PEPLUM JACKET
Another small-woman choice.

Coming in:
THE BELTED FULL COAT
Above-all coat: newest with a belt.

THE 1948 TRIANGLE SILHOUETTE



Staying in:
THE FULL COAT
Free-swinging, above-all coat.

Staying in:
THE SHAWL COLLAR COAT
Collar is almost a cape.

Coming in:
THE ULTIMATE DOLMAN COAT
Cape-like straw-in-the-wind.

IT'S SALEABLE, IT'S NEEDED --

THE WARDROBE IDEA IN BAGS

Bags—daytime bags, after-five and evening bags—hold special interest this autumn. There is fashion news to tell—a quality story to rely on—and the *wardrobe* idea is today's sales handle in bags—as in gloves, shoes and ready-to-wear. Costumes are now marked for a specific occasion, so that fashion-wise, no one bag can be all things to any woman. We sketch fill-in styles for daytime in town, in the country; for after-five and evening—plus some choices for pretty-and-functional holiday giving. Promote the new fashion importance of the bag—the bag for the occasion.

Bags for Daytime

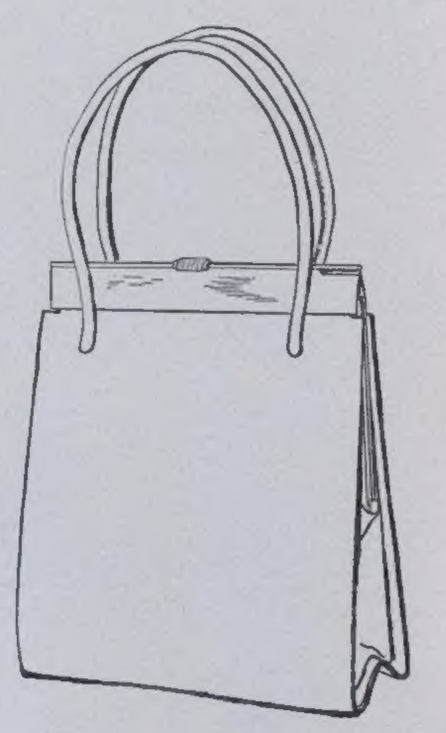
WATCH FOR—

Designs: smallness is modified toward a new midway size. Styles are softer, simpler for town, country, travel. Incoming: more jewellers' frames often leather-covered; satchel-type handles and shorter handles.

Materials: the return of more and finer suèdes, supple calf, softly designed alligator, deerskin for the country. Muffs of real and less-real fur—and watch for "brushed beaver."

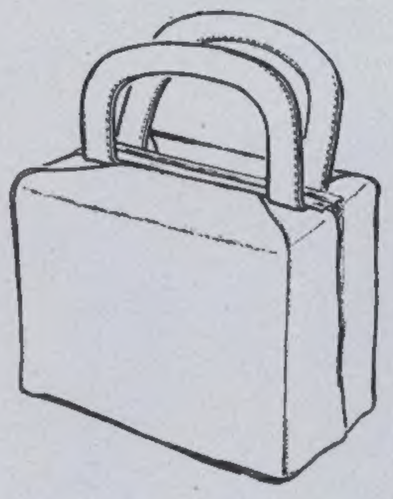
Colours: black, as always. More brown, dark grey, navy-blue. Spot colours of rust, Continental and olive green, taupe.

TOWN-TAUPE SUÈDE
Soft suède square with "gold" trim, clasp. Rayon lining. Other colours: black, brown, navy, grey, green. #643, $13.50.
LOUIS S. DAVID (DAL'ON)
32 West 32nd Street, New York City



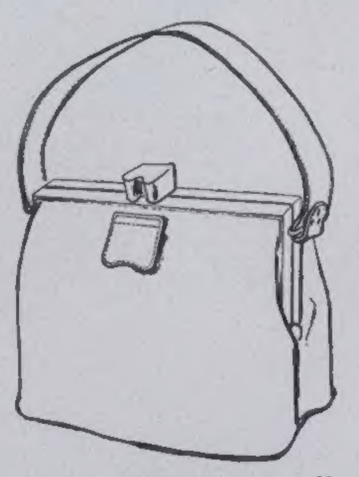
SLIM CALF FOR DAY
Thin calf bag with "gold" frame, slide fastener. Rayon faille lining. Colours: black, brown, navy. #3349, $27.50.
PICHEL HANDBAG FASHIONS
14 East 33rd Street, New York City

ALLIGATOR: SOFT SATCHEL
Alligator bag with gold-plated brass trim. Leather lining, coin purse. Colours: black, brown, navy, red. #779, $87.50.
BUCHNER IMPORT, INC.
339 Fifth Avenue, New York City



SATCHEL: GOOD FASHION HANDLE
Box bag of calfskin with two satchel-shaped handles, "pull-apart" closing. Celanese lining. Colours: black, brown, navy, red, green. #737, $102.00 dozen
JANA HANDBAGS, INC.
232 Madison Avenue, New York City

FUR FASHION: MUFF BAG
Small fur muff with center opening. Rayon satin lining. #0965: in brown seal, $81.00; black Persian, $58.50; ranch mink, $120.00, others.
KORET, INC.
33 East 33rd Street, New York City



SUPPLE CITY CALF: "GOLD" CLASPED
Roomy calf pouch with 24-carat gold-plated clasp. Celanese lining.
Colours: black, brown, navy.
#1706, $17.50.
COBLENTZ BAG COMPANY, INC.
30 East 33rd Street, New York City

SUÈDE AND ROOMY

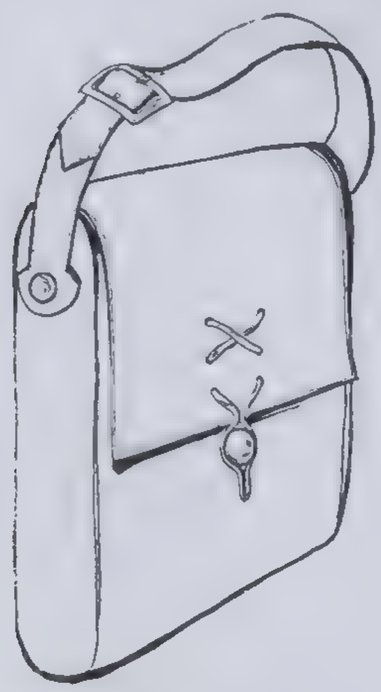
Boxy bag of suède with "gold" frame and clasp. Rayon lining. Colours: black, brown, grey, green, wine. #1095, $54.00 dozen.
MORRIS WHITE FASHIONS, INC.
362 Fifth Avenue, New York City

KIP CALF BOUND IN "GOLD"

Soft-shaped calf bag with corners clipped in gold metal. Two top handles. Rayon lining. Colours: black, brown, navy, cherry red, Continental Green. #801, $57.00 dozen.
INTERNATIONAL LEATHER GOODS CO.
353 Fifth Avenue, New York City

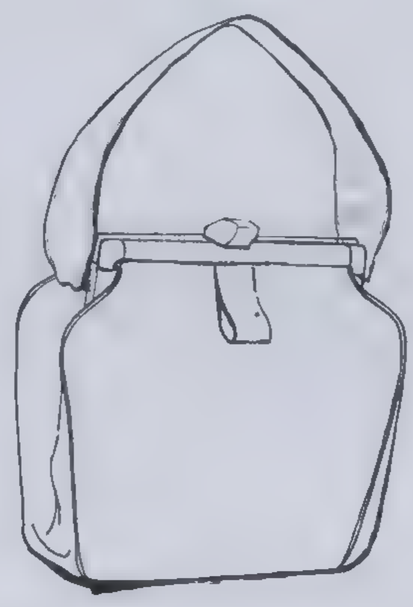
QUILTED SUÈDE SATCHEL

Small boxy satchel with quilted scallops. Rayon satin lining. Colours: black, brown, navy, Continental Green, Turtle Green, Red Tortoise, others. #991, $120.00 dozen.
CORONET HANDBAGS, INC.
6 East 32nd Street, New York City



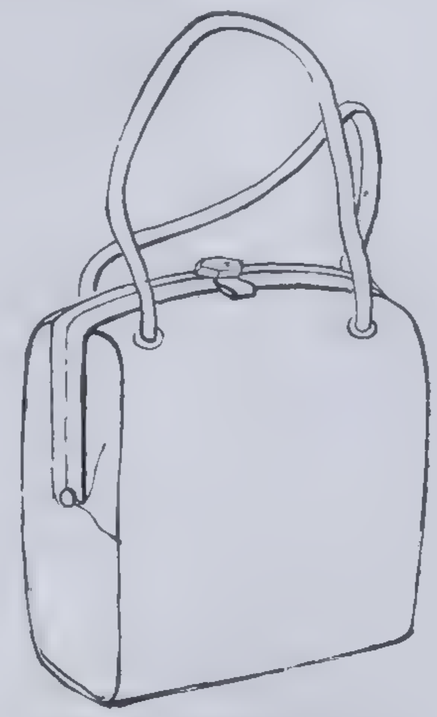
LEATHER-LACED SUÈDE

Long square of suède with leather-laced button fastener. Rayon moire lining. Colours: black, brown, navy, Balenciaga. #4938, $17.50.
DOFAN HANDBAGS COMPANY
14 East 33rd Street, New York City



SUPPLE CALF, SOFT SQUARE

Soft boxy bag of calf with wide handle. Rayon lining. Colours: black, navy, brown, red, green. #9086, $90.00 dozen.
PAUL BROWN COMPANY, INC.
6 East 32nd Street, New York City

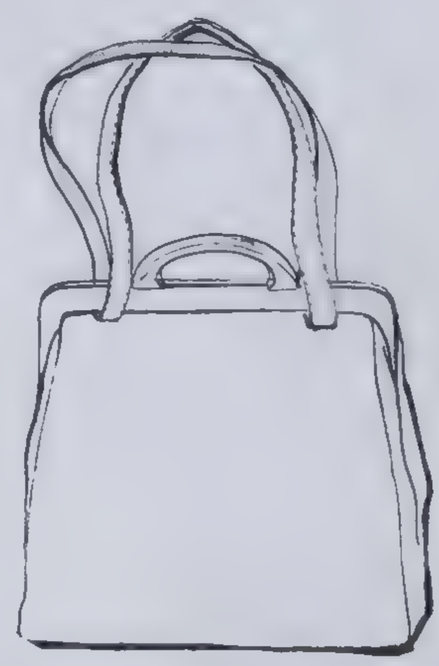


COWHIDE: CITY SHAPE

Soft boxy bag of saddle cowhide with "gold" frame, clasp. Rayon moire lining. Colours: black, brown, red, green. #5062-73, $7.50 each.
ROLFS, INC.
330 Fifth Avenue, New York City

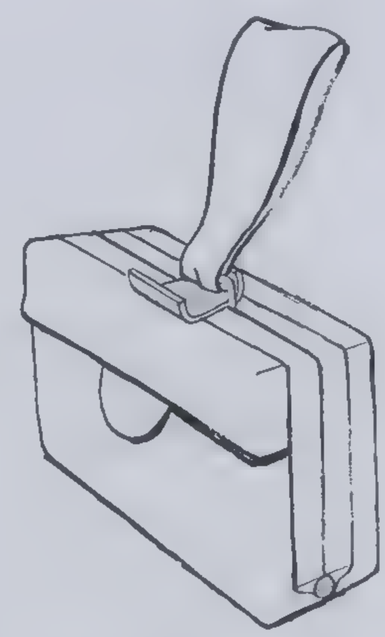
"GOLD"-BANDED SADDLE LEATHER

Thin square of calf with wide "gold" frame. Lined in rayon. Colours: black, brown, navy, mocha, tan. #2755, $75.00 dozen.
GOLDSMITH BROS. MANUFACTURING CO.
10 West 33rd Street, New York City



DAY SUÈDE: LOOP HANDLE

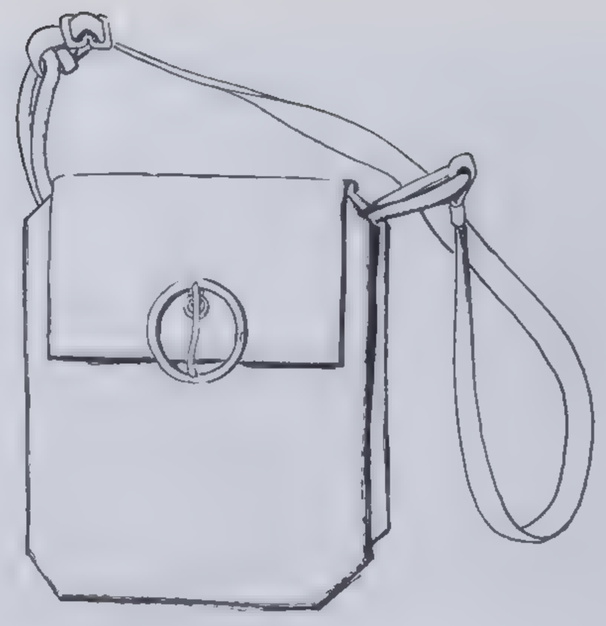
Box-shaped suède bag with strap handle. Rayon satin lining. Colours: black, brown, wine, green. #4946, $60.00 dozen.
LA FRANCE HANDBAGS
22 West 32nd Street, New York City



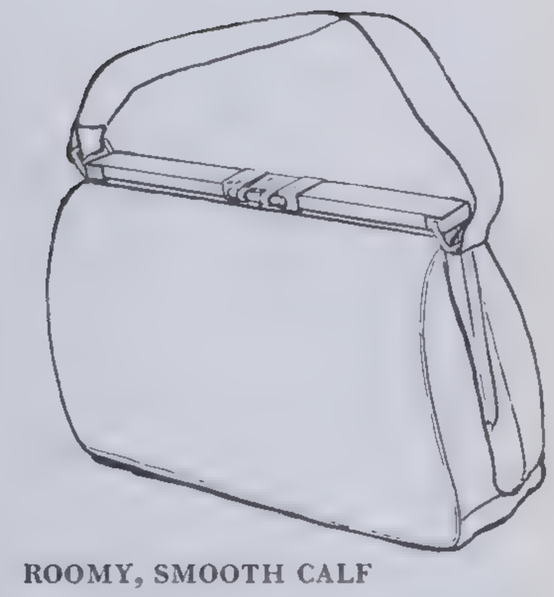
THE GLINT OF GOLD

Soft box-shape of suède, "gold" clasp. Rayon lining. Colours: black, brown, navy, green, grey, Balenciaga. #1316, $35.65 dozen.
MERKER & COMPANY
385 Fifth Avenue, New York City

ALLIGATOR: SOFT TOUCH, "GOLD" TOUCH
Baby-skin alligator bag with gold-plated flat top fastener. Leather-lined.
Colours: black, brown, navy, red. #6789, $65.00.
GOLD SEAL IMPORTERS, INC. (JOSEF)
30 East 33rd Street, New York City



OPTIONAL SHOULDER STRAP
Square calf bag with adjustable strap, buckle-shaped fastener. Leather-lined.
Colours: black, brown, navy, taupe, grey, Continental Green, Turtle Green, Tortoise Red.
#4631, $19.50.
WILLIAM C. RATH & SONS, INC.
51 East 32nd Street, New York City



ROOMY, SMOOTH CALF
Wide calf bag with "gold" fastener. Celanese lining.
Colours: black, brown, navy, red, wine, green. #4450, $16.50.
LESCO LIMITED
10 East 34th Street, New York City

RUST CALF "LOCKED" IN "GOLD"
Valise-bag of calf with "gold" key-like closing. Celanese lining.
Colours: black, brown, navy, red, green, Timber Tan, parchment. #3008, $22.50.
SURREY BAGS, INC.
31 East 32nd Street, New York City

"BRUSHED BEAVER": MAIL-BOX SIZE
Large bag of "brushed beaver" with button fastener, top handle. Matching faille lining.
Colours: black, flesh, taupe, red, green.
#B809/1, no wholesale quoted.
JOHN FREDERICS
29 East 48th Street, New York City

A CASE FOR THE SATCHEL HANDLE
Calfskin satchel case with "gold" stud trim, two outside pockets. Lined in rayon moire.
Colours: black, brown, navy, red, green, Timber Tan. #803, $27.50.
F. MILCH IMPORTS
320 Fifth Avenue, New York City

For Country or Travel

DEERSKIN FOR THE COUNTRY
Soft and large drawstring pouch.
Colours: natural with black, red, green. Available other prices, in calf, suède, pigskin. #1043, $14.50.
RODGER VAN S, INC.
320 East 63rd Street, New York City

TRAVEL BAG—ACCORDION
Brief-case size calf travel bag with padlock fastener. Leather-lined with one water-repellent compartment. Colours: black, brown. #BX27, $81.00.
MARK CROSS COMPANY
20 East 50th Street, New York City

COUNTRY POUCH: FUR ACCENT
Casual shape of unborn calf with adjustable shoulder strap. Rayon faille lining. Colours: black/white, brown/white.
#1219, $126.00 dozen.
BRILL AND BRILL
171 Madison Avenue, New York City

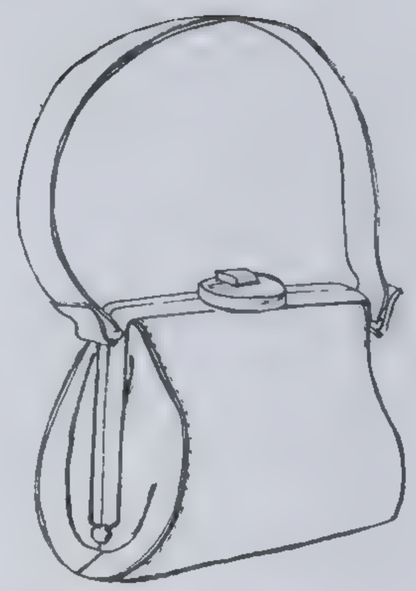
For Afternoon and On

WATCH FOR—

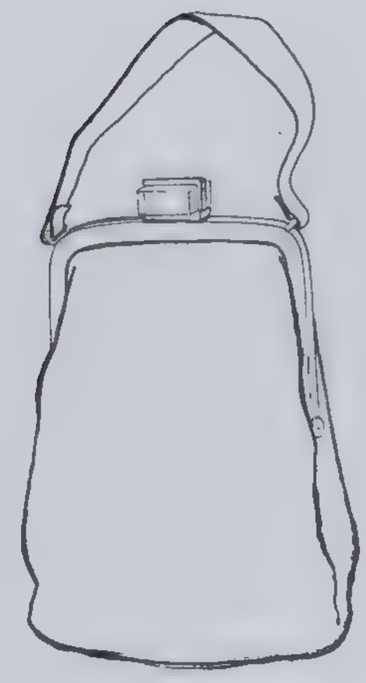
Designs: hand-sized envelopes, boxy or modified lunch-box shapes. More jewellers' frames, sometimes with "pearls," or in "gold," tortoise or marcasite.

Materials: rich qualities of velvet, satin, faille, broadcloth, antelope, and—of course—suède.

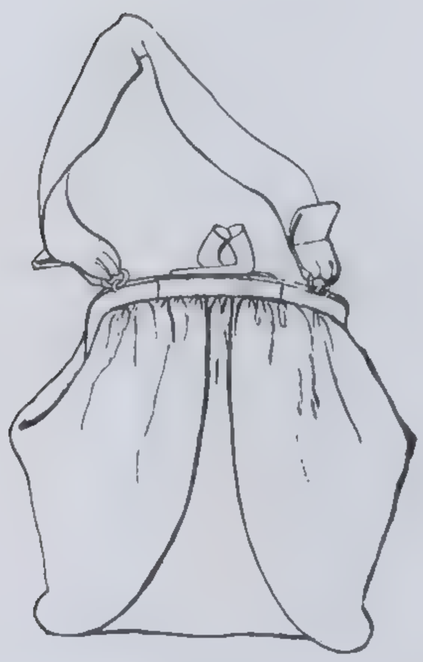
Colours: black as always, and bronze, beige, grey. The elegant note of deep jewel tones: ruby, emerald, sapphire, topaz.



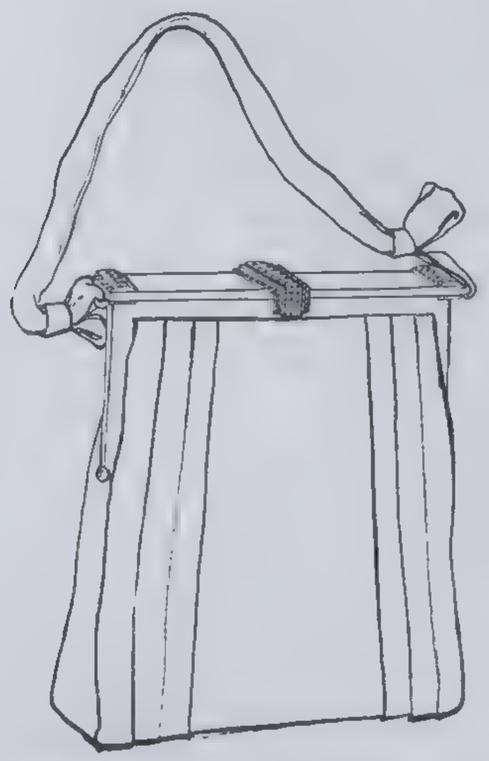
A BARREL OF SUÈDE
Small barrel bag of suède. "Gold" and Lucite fastener. Silk satin print lining. Colours: black, brown. #2420, $15.00.
LEWIS PURSES
135 Madison Avenue, New York City



SUÈDE POUCH FOR AFTER NOON
Long pouch of suède with "gold" frame, Lucite clasp. Lined in satin. Colours: black, brown, navy. #579, $15.75.
BIENEN-DAVIS, INC.
159 Madison Avenue, New York City

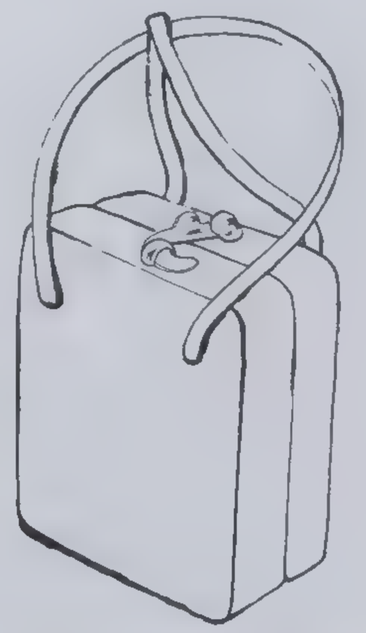


DRAPED SHAPE
Soft fabric "Suède-a-lope" pouch bag with "gold" fastener. Rayon lining. Colours: black, brown. #575, $57.00 dozen.
EDWARDS BAGS, LTD.
15 East 32nd Street, New York City

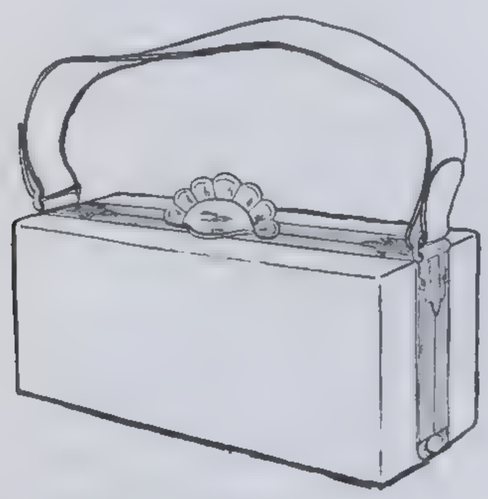


JEWELLERS' FRAME FOR SUÈDE
Soft bag of imported antelope suède with sterling marcasite trimming and clasp; onyx frame. Silk-lined. Colours: black, brown, navy. #789, $65.00.
BUCHNER IMPORTS, INC.
339 Fifth Avenue, New York City

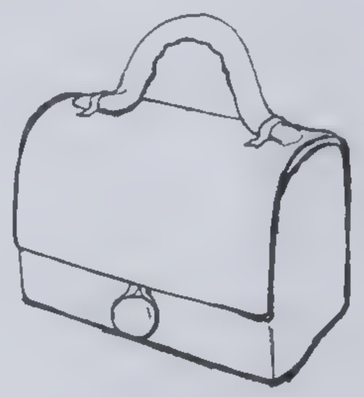
VELVET NAILED WITH "GOLD"
After-five velvet bag with "nailed" tufting. Colours: black, brown, green, red. Also dyeable satin. A series of sizes; this one, #834, $12.50.
ALLAN MILLER
56 West 22nd Street, New York City



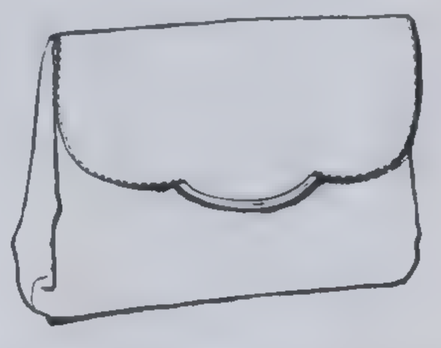
ONE FOR THE HOOKS: SUÈDE BOX
"Gold"-hooked suède box with loop handles. Rayon-lined. Colours: black, brown, navy, others. #1572, $9.50.
LENNOX MANUFACTURING CO.
1408 Locust Street, St. Louis 3, Missouri



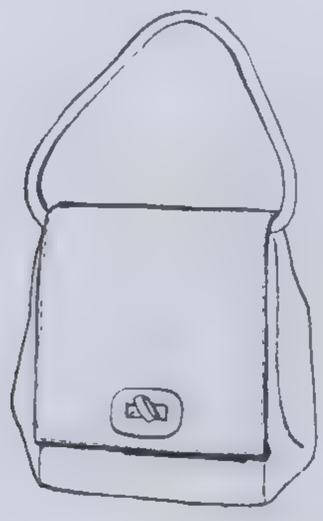
"GOLD"-FRAMED SUÈDE
Wide box bag of suède, bound with "etched" gold-plated frame, ornamental clasp. Rayon satin lining, accessories. Colours: black, brown, navy. #1897, $25.00.
EVANS CASE COMPANY
33 East 33rd Street, New York City



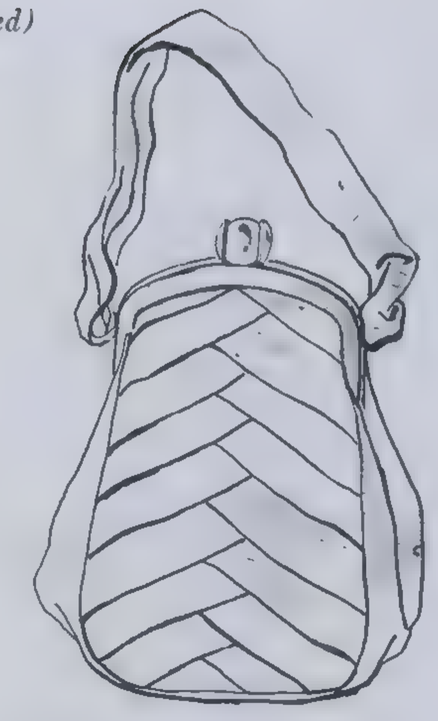
VELVET "LUNCH PAIL"
Small velveteen "lunch pail" with button fastener. Velveteen lining in contrasting colour. Colours: black, brown, red, blue, green, grey, taupe. #B811, no wholesale quoted.
JOHN FREDERICS
29 East 48th Street, New York City



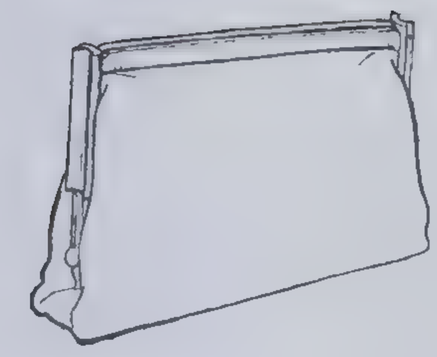
"GOLD"-SCALLOPED SATIN ENVELOPE
Thin satin envelope, flap slimly scalloped in "gold." Satin lining. Colours: black, brown, navy. #776, $6.25.
J. JOLLES STUDIOS
33 East 33rd Street, New York City



SATIN AFTER-FIVE SATCHEL
Small after-five-and-on bag, loop handle, "gold" nob fastener. Rayon-satin lining. Colours: black, brown, navy, grey, wine, green, red. #4561, $7.50.
WILLIAM C. RATH & SONS, INC.
31 East 32nd Street, New York City



CROSS-PLEATED FAILLE
Faille pouch bag with "pleated" front panel, "gold" fastener. Rayon-lined. Colours: black, brown. #667, $35.65 dozen.
GRACELINE HANDBAG COMPANY
27 West 33rd Street, New York City



HAND-SIZE: CLUTCH-SHAPE
Slim clutch bag with gold-plated side fasteners. Faille lining. Satin or faille in black, navy, brown. #1579, $57.00 dozen.
INGBER BAG COMPANY, INC.
347 Fifth Avenue, New York City

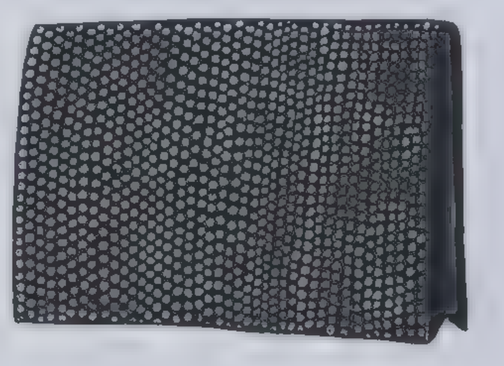
Bags for Evening

WATCH FOR—

Designs: pouches, envelopes, carry-alls, soft draped shapes in miniature. Frames and clasps have new glitter with "gold," "pearls."

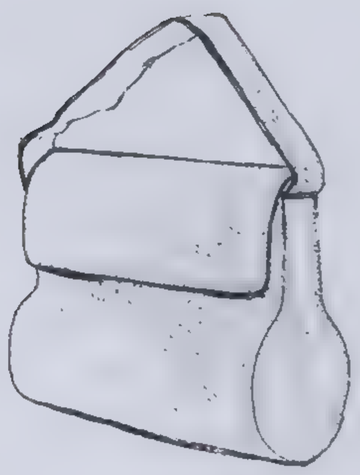
Materials: satin, newest under lace. Also velvet—*per se* or quilted or encrusted with braid. There is an old-fashioned revival of brocades and petit point.

Colours: satin—two-toned or dyed to match or point up a gown. In all fabrics: deep tones with the rich accents of beads, jet, cut steel, rhinestones that are snag-resistant.



RHINESTONE-SPLASHED SATIN
Black satin envelope bag with satin lining. Front flap set with rhinestones that are cupped and snag-resistant. #397, $28.00
GOLD SEAL IMPORTERS, INC. (JOSEF)
30 East 33rd Street, New York City

BROCADE EVENING ENVELOPE
Champagne background laced with colours. Rayon lined. #1512, $75.00 dozen.
INGBER BAG COMPANY, INC.
347 Fifth Avenue, New York City



BEADS: BRIGHT IDEA
Small envelope bag completely, brightly beaded. Colours: gold, silver, black. #229, $14.25.
MAGID HANDBAGS
30 East 33rd Street, New York City

LACE OVER SATIN
Satin shadowed with lace. Black lace over nude, pink, red, green, black, brown; brown lace over nude, black, brown. #231, $10.50.
LUJEAN BAG CO., INC.
130 Madison Avenue, New York City

RETURN OF MESH
"Gold" mesh pouch bag, with rhinestone-set frame, link handle. Lined in rayon. Colours: silver, gold on bronze. #1101, $108.00 dozen. By Whiting Davis
MAX TAUNENBAUM CO., INC.
72 Madison Avenue, New York City

EVENING NEWS: JET AND BRAID
Envelope with front flap braided and jet-beaded. Satin lining. Velvet: black only. Satin: black, navy, bronze. #8189, $90.00 dozen.
MAGID HANDBAGS
30 East 33rd Street, New York City

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. . . color note
de luxe with the taupes
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in a series of quietly
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. . . even inside,
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Monte Sano's cropped greatcoat . . . low belted and taut, emphasizing new slimness beneath

BONWIT TELLER

New York
Boston White Plains
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HUTZLER'S · 1858 · 1948

"View of Baltimore" 1839, from the Cator Collection, Enoch Pratt Library

Monte Sano's beautiful coat with the air of a dress . . . skirt falling in sculptured tiers, delicately molded bodice, perfect for furs. Forstmann's precious Kashmirana, black or druid gray . . . ours alone in Baltimore.

Young-Timers win masculine approval of a Bendel Original Suit which filches the jacket idea from the boys at Eton, cops the tweed from best beaux, and ends by being feminine to the last skirt ripple.

Fascinating color blends...blue, red or gold with forest green ...sizes 10 to 16...exclusive, $69.95.

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New, important — Monte-Sano's ensemble of polished black broadcloth and white American broadtail

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in Hockanum wool. Available
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NEW YORK

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if you are five feet five or less

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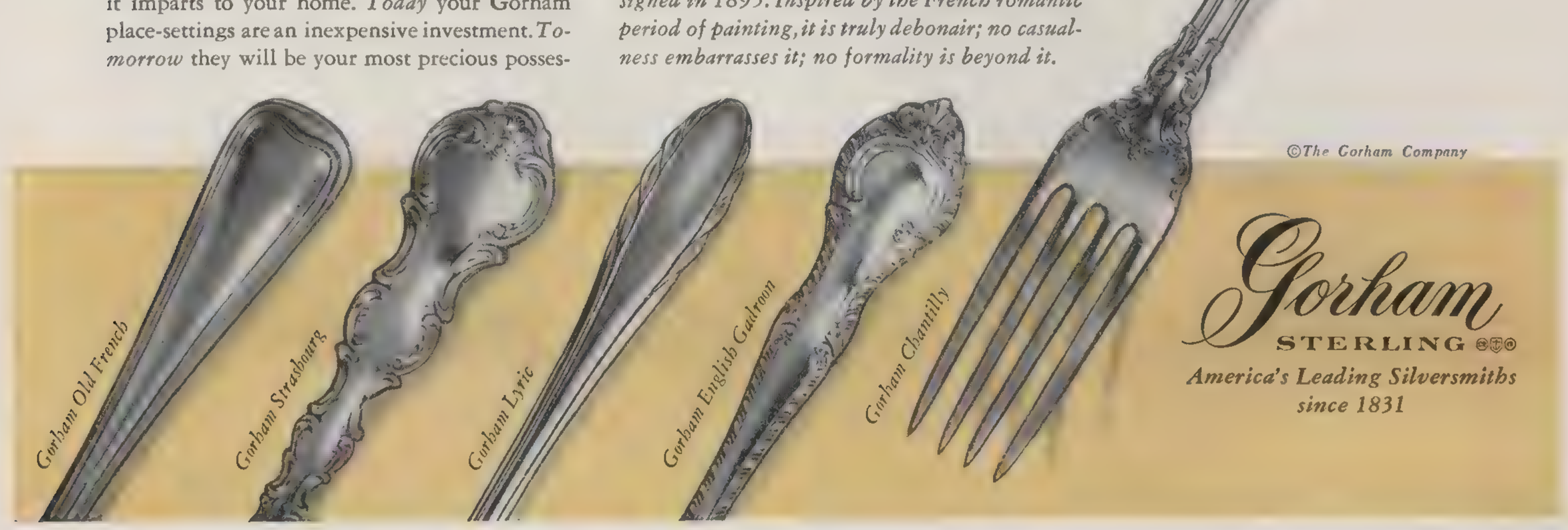
Gorham Chantilly (shown at right) was designed in 1895. Inspired by the French romantic period of painting, it is truly debonair; no casualness embarrasses it; no formality is beyond it.



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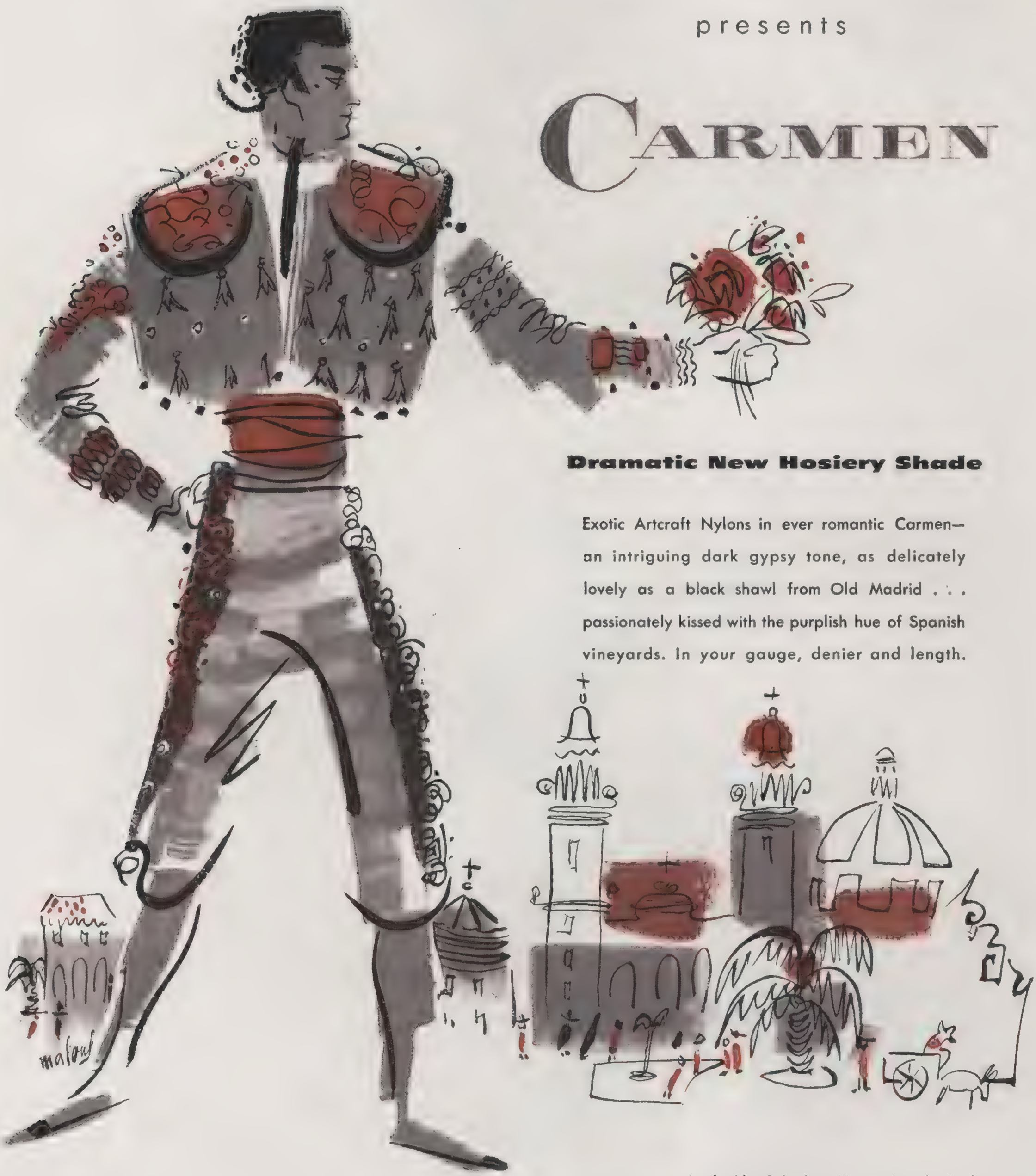

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Illustrated: No. 108½ Golden Blonde, one of the 24 lovely Roux Shades.

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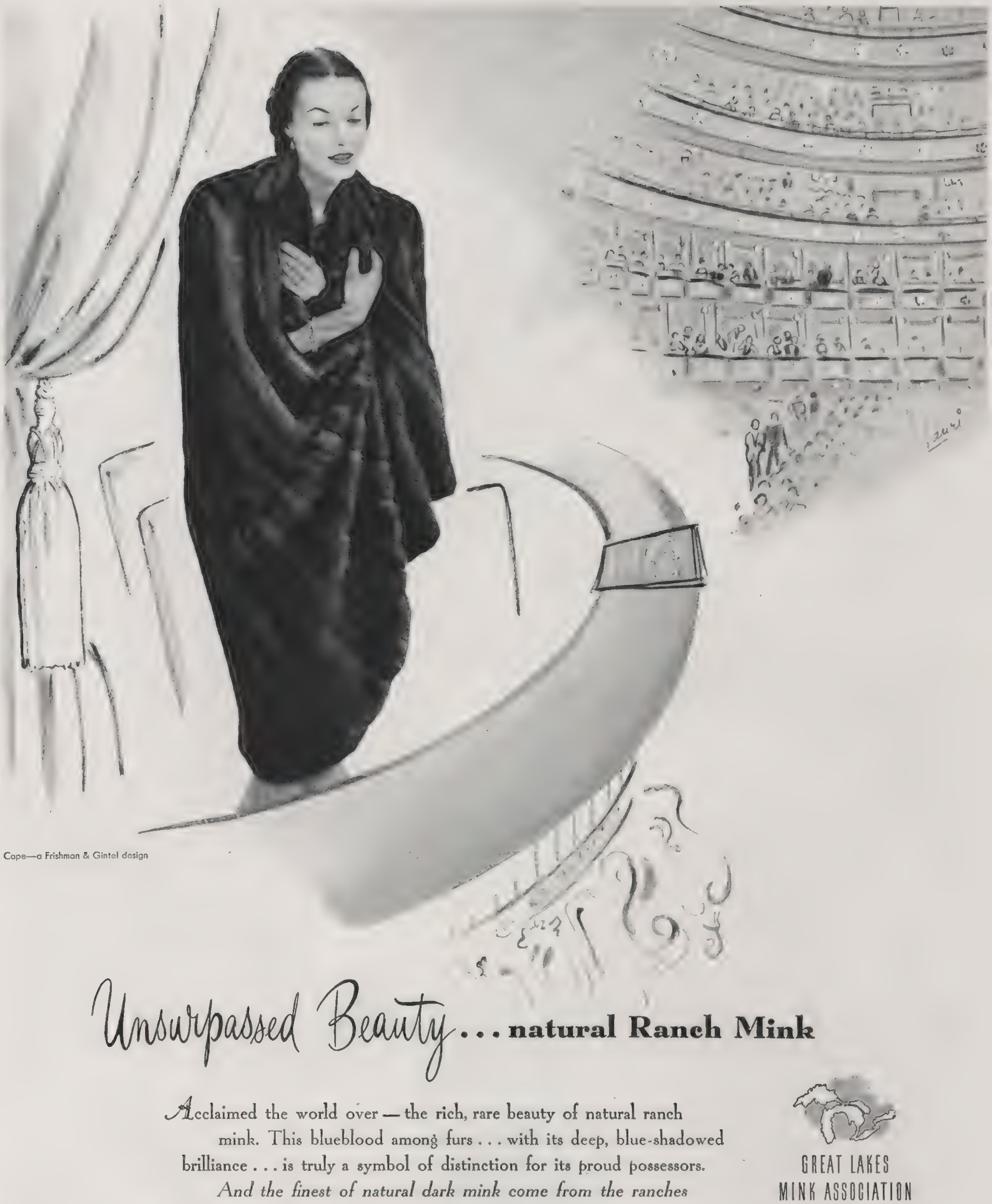

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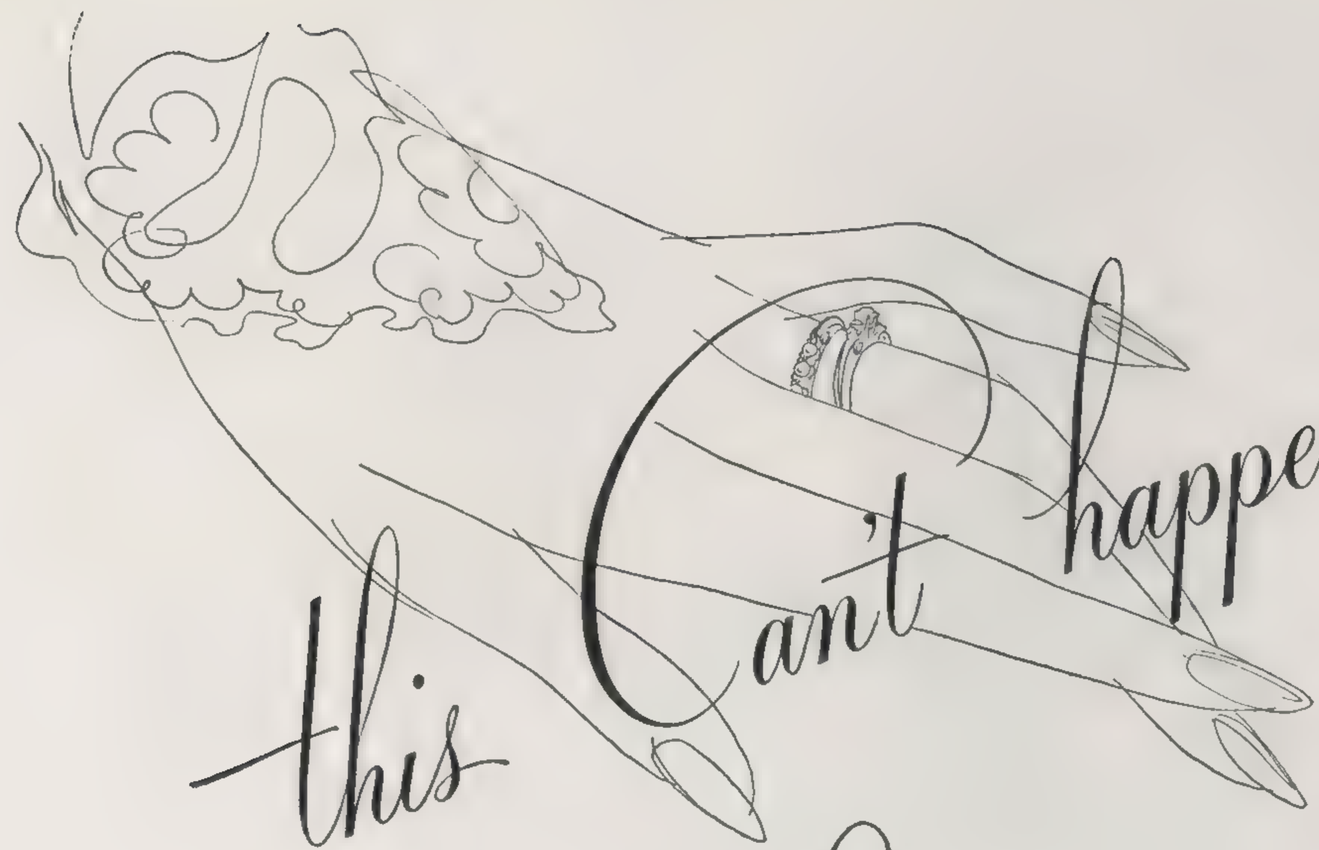

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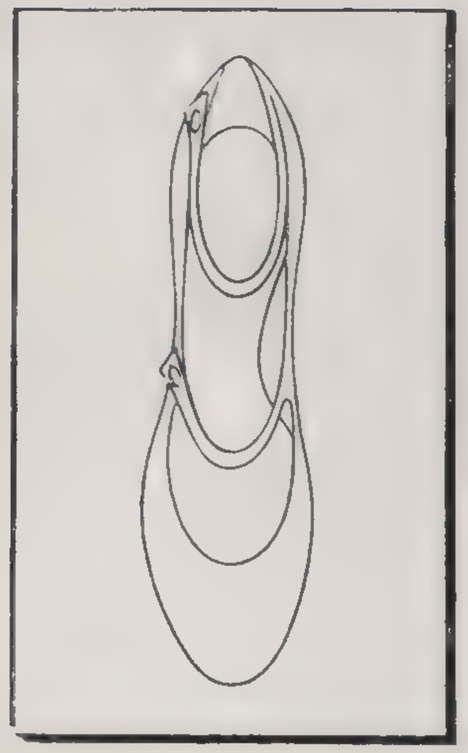

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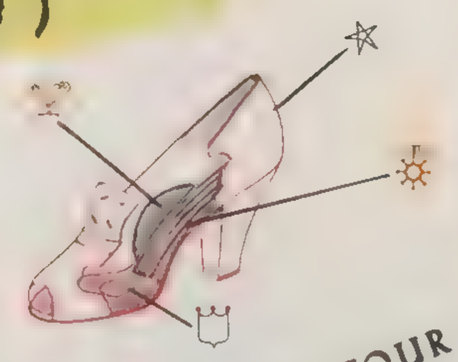

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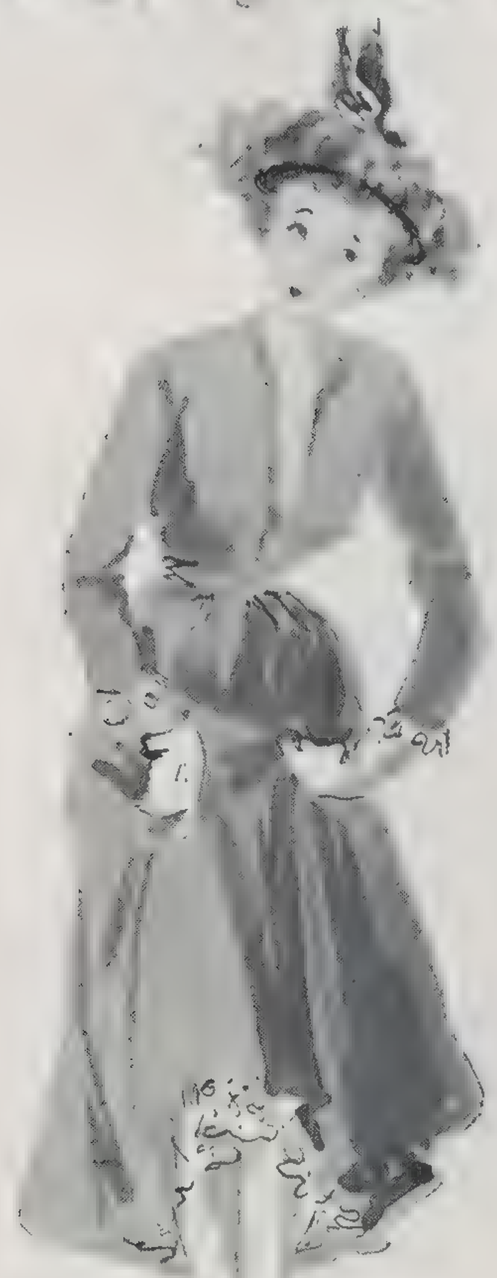

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Distant Points Slightly Higher

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Remember the name Godey Crepe! An important
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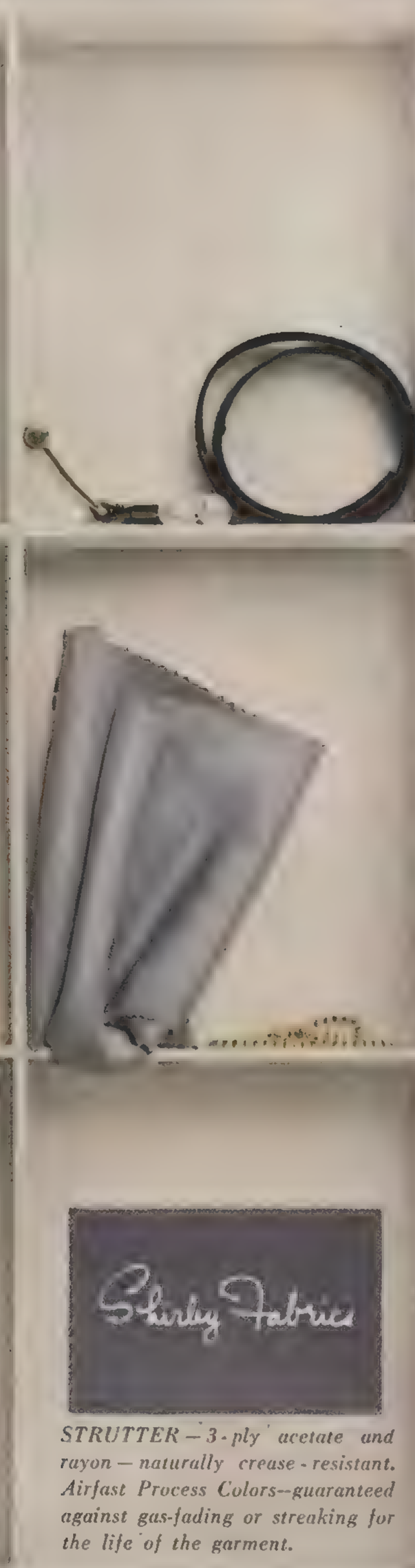
DRESS available at the following stores: Neiman Marcus, Dallas Charles A. Stevens, Chicago Frost Brothers. San Antonio HAT by Lenesta



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Fragile, fabulous . . . latticework
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DALLAS

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The most beautiful suits of all, this Fall, are made in "Botany" Brand ®Marchan, a virgin wool gabardine. Crisp, smooth-textured, shape-retaining, and, like all "Botany" Brand Fabrics, quality-woven in the season's loveliest colors. See them in fine stores throughout the country, all wearing the famous checkerboard label.

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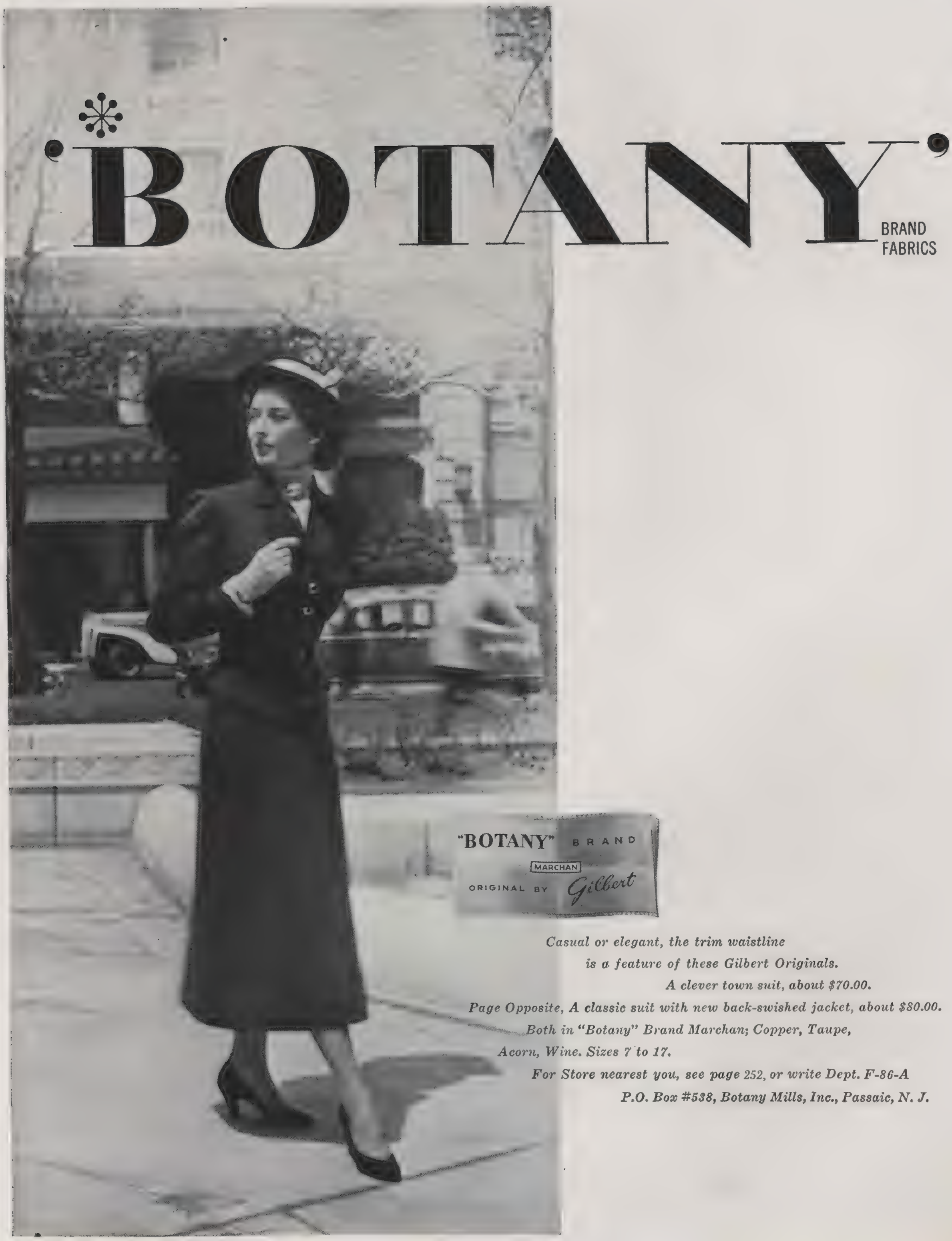
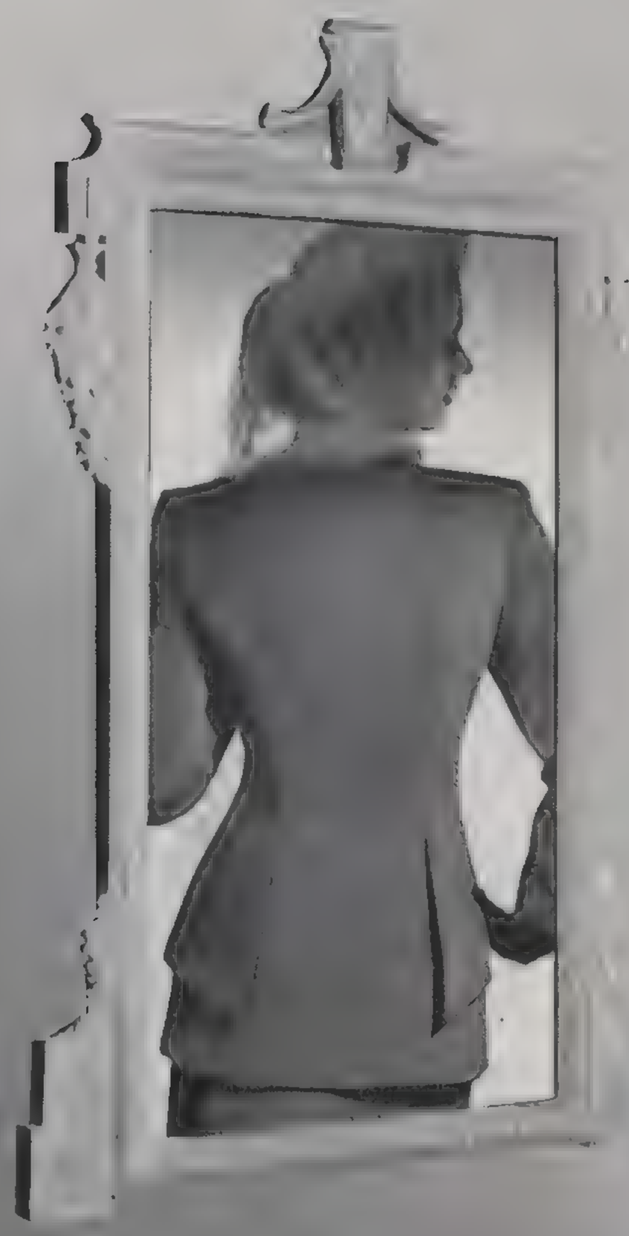
Hats by John Frederics



Casual or elegant, the trim waistline is a feature of these Gilbert Originals. A clever town suit, about $70.00. Page Opposite, A classic suit with new back-swished jacket, about $80.00. Both in "Botany" Brand Marchan; Copper, Taupe, Acorn, Wine. Sizes 7 to 17. For Store nearest you, see page 252, or write Dept. F-86-A P.O. Box #538, Botany Mills, Inc., Passaic, N. J.



A study in curves and pencil-slim lines . . . evolved by Crane-Abrams in Botany's much-wanted Marchan gabardine, with gracious cutaway front, divided back peplum, scalloped neckline. Colors copper, elephant taupe, black, bluebird, teak brown, hollyleaf green, muscatel, wisteria plum.

"BOTANY" BRAND 100% VIRGIN WOOL FABRIC TAILORED BY CRANE-ABRAMS

Sizes 10-20
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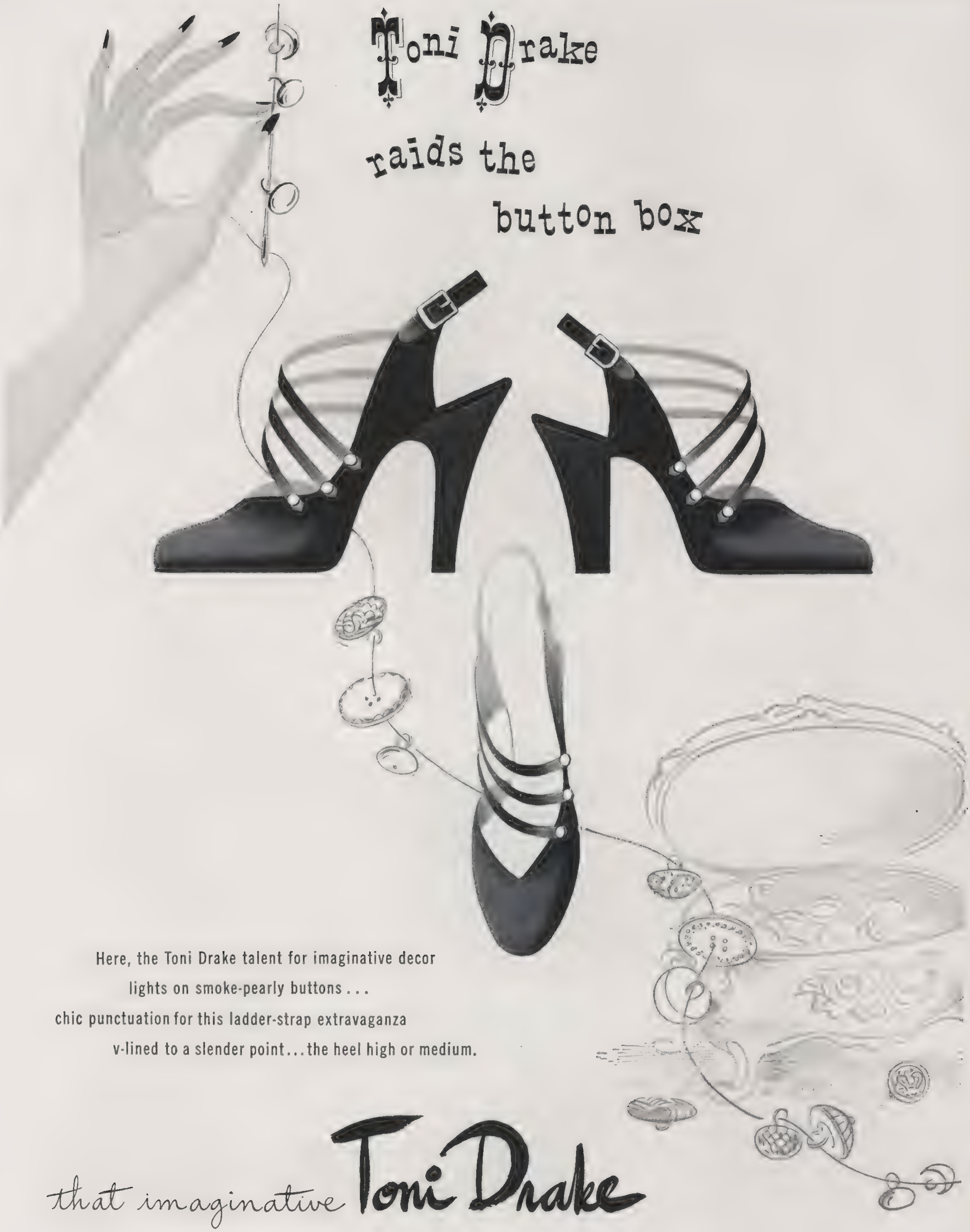
Toni Drake raids the button box



Here, the Toni Drake talent for imaginative decor
lights on smoke-pearly buttons . . .
chic punctuation for this ladder-strap extravaganza
v-lined to a slender point . . . the heel high or medium.

that imaginative **Toni Drake**

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. . . for therein lies the initial,
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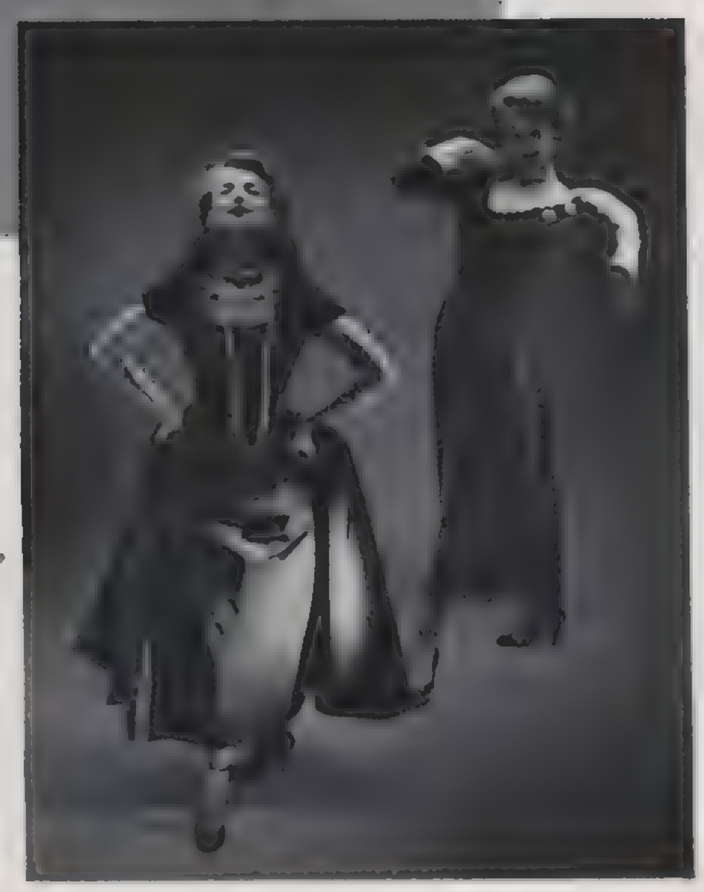

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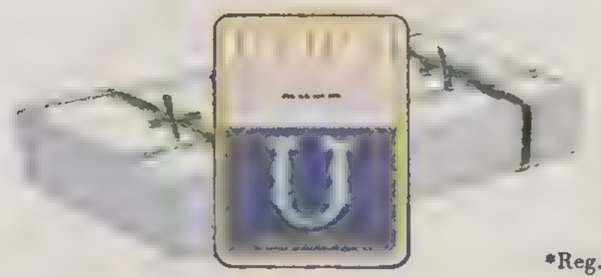

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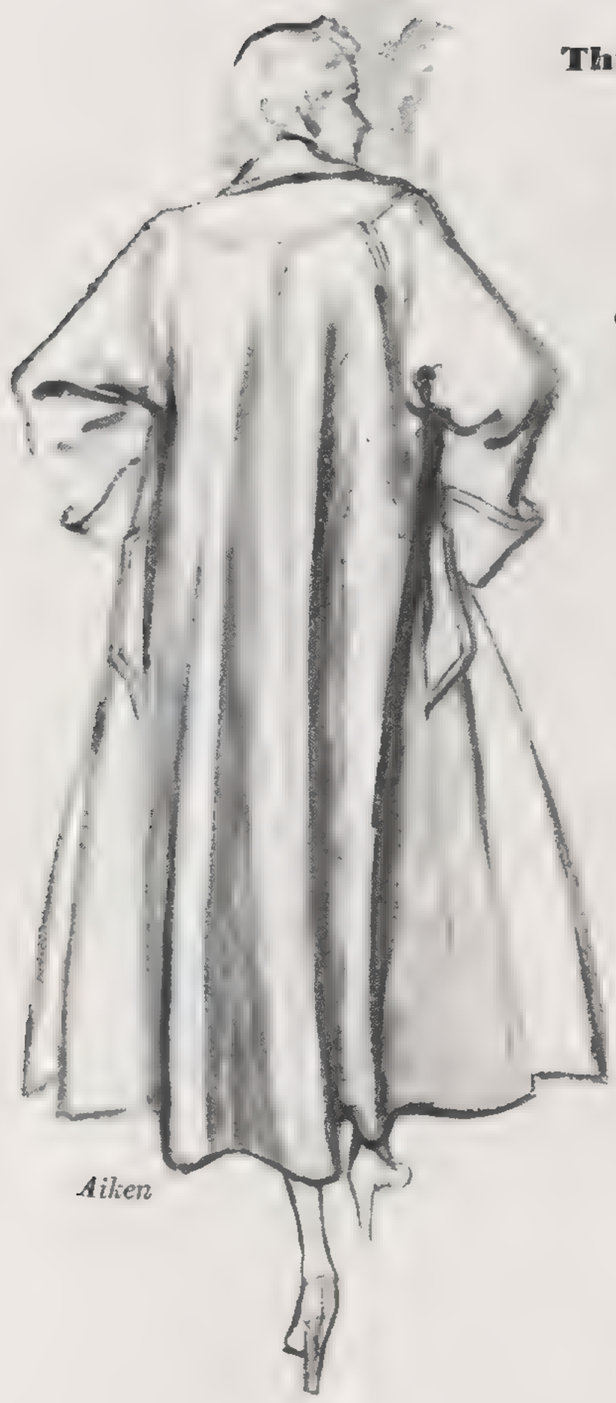

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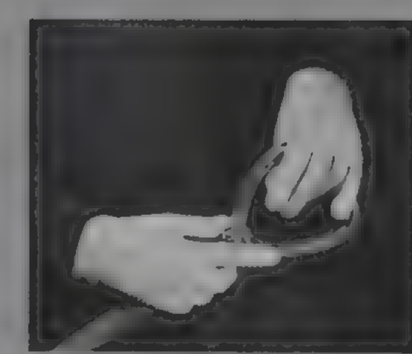

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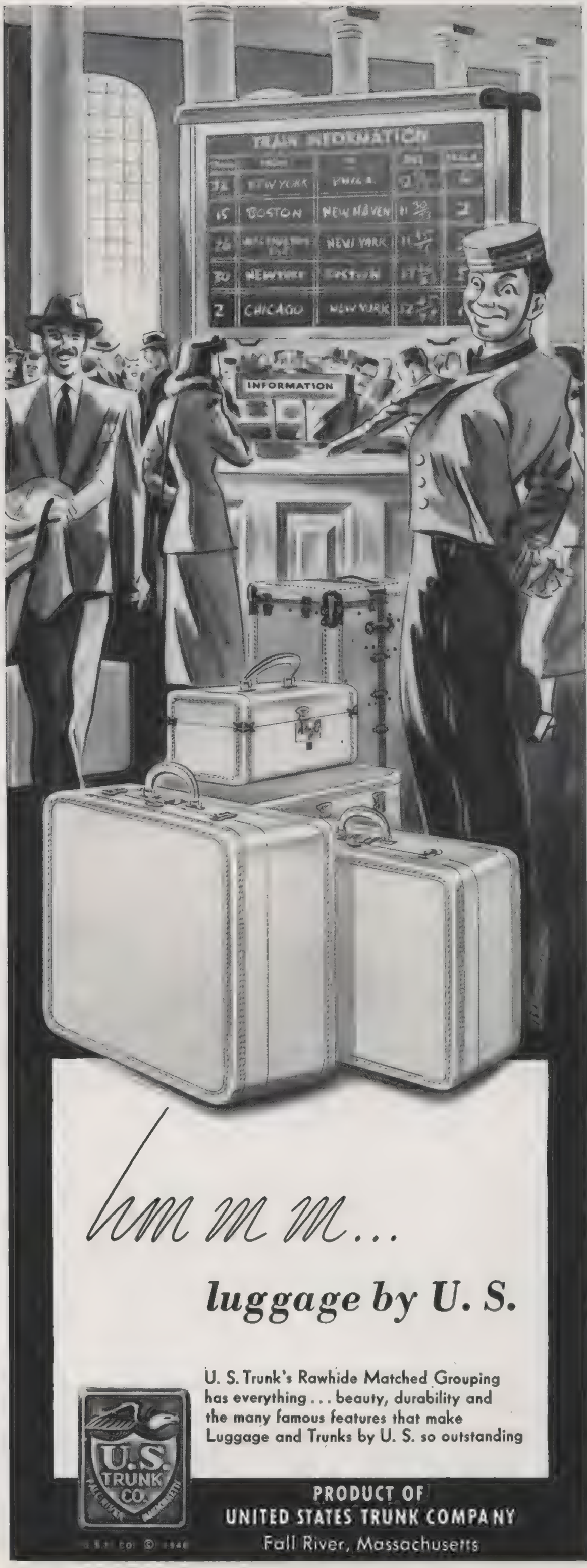

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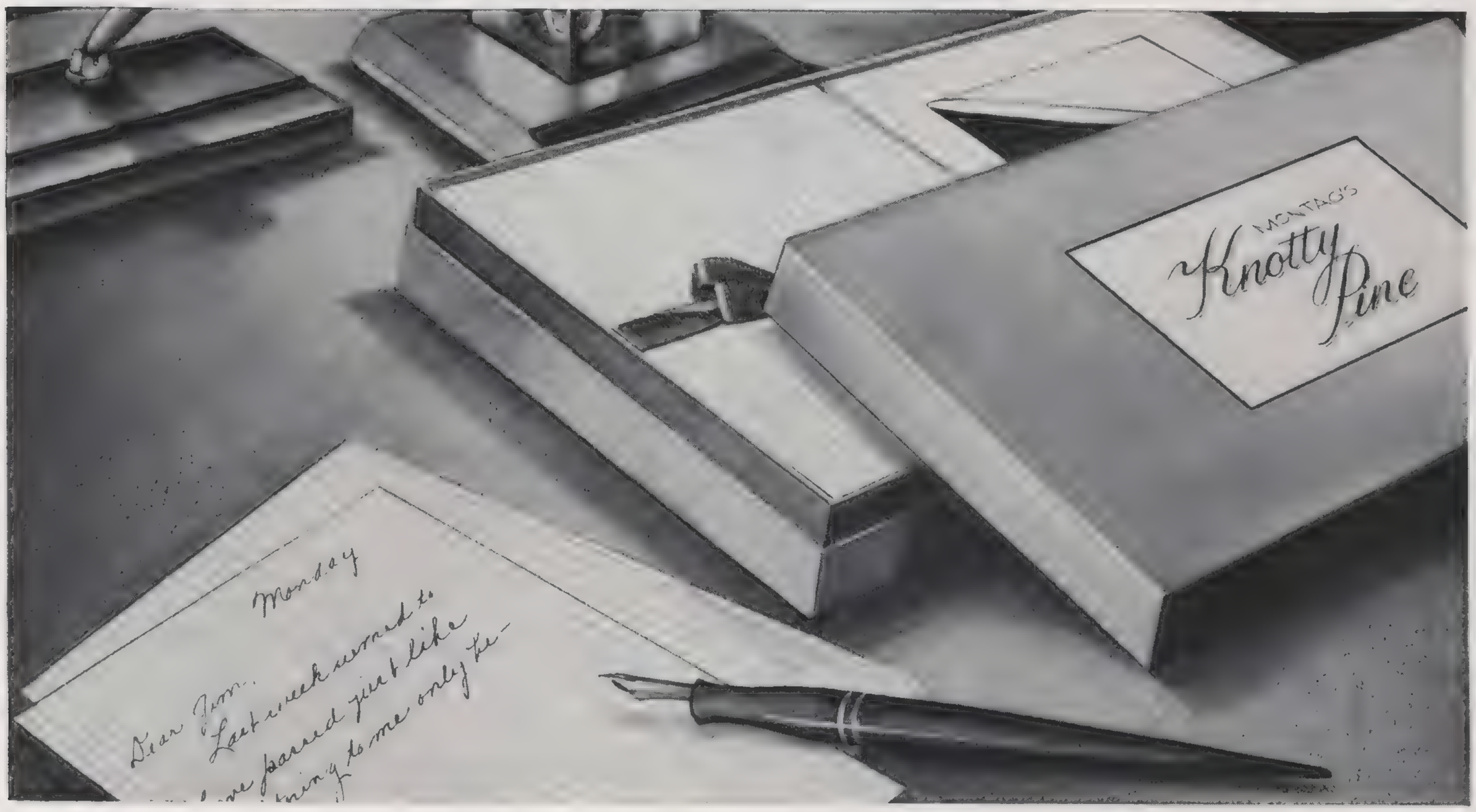

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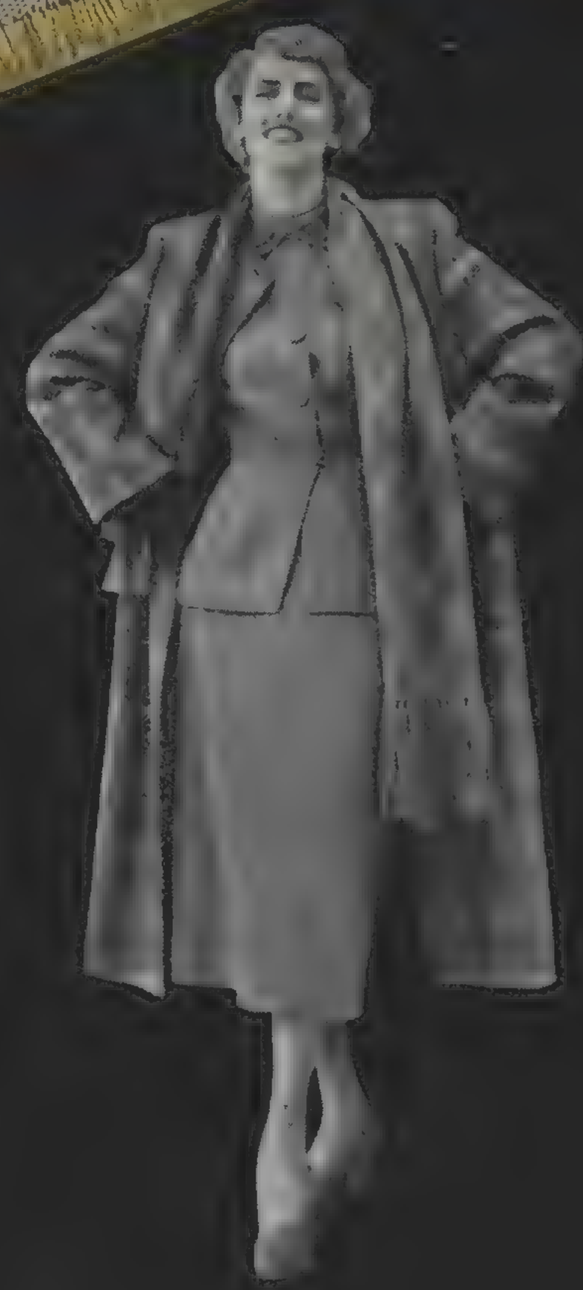

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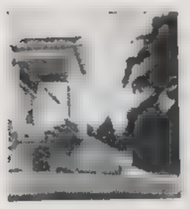

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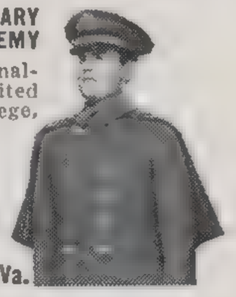
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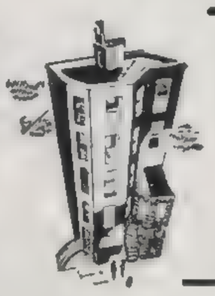

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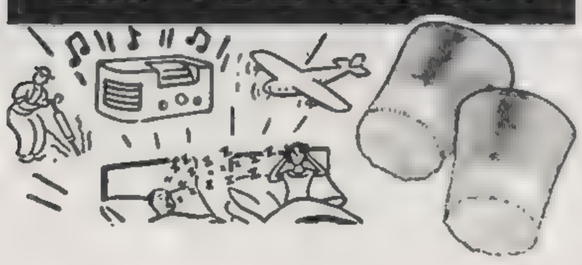

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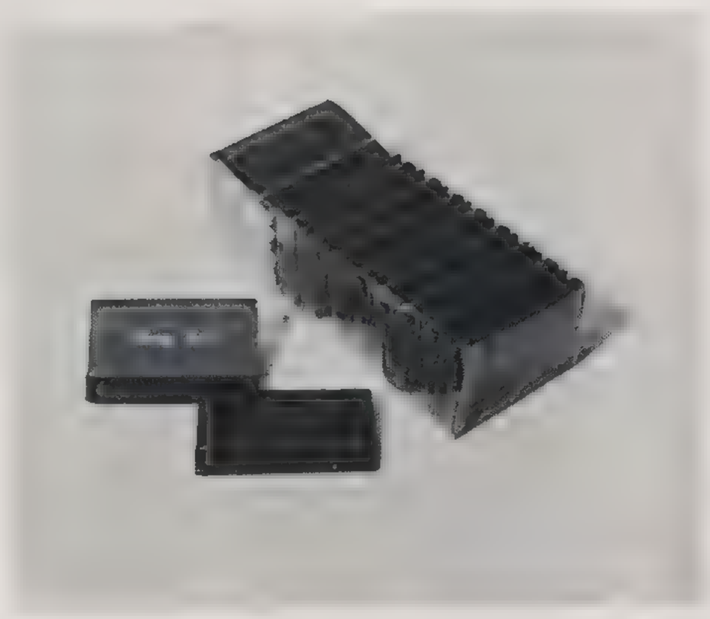

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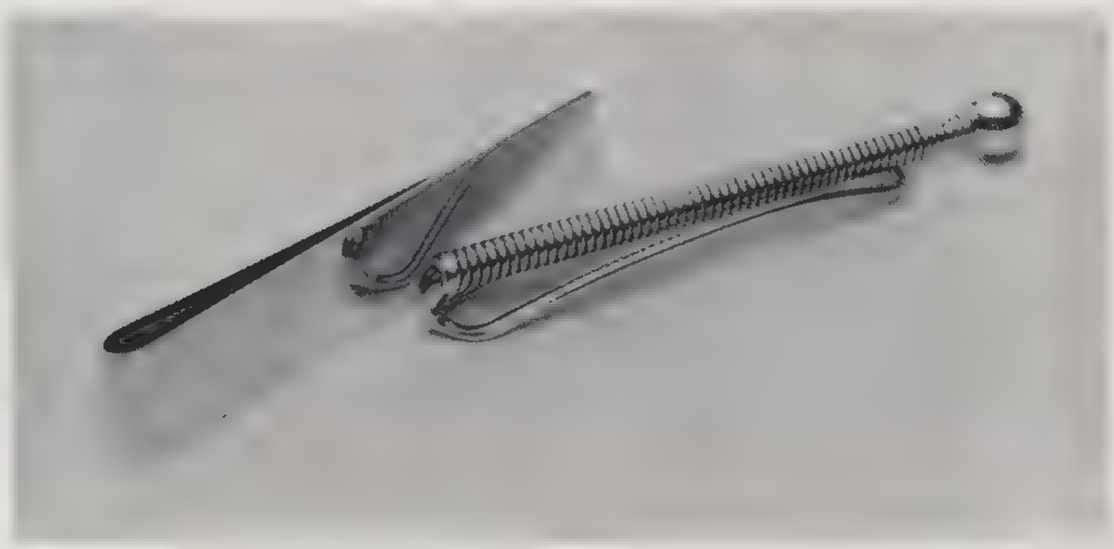

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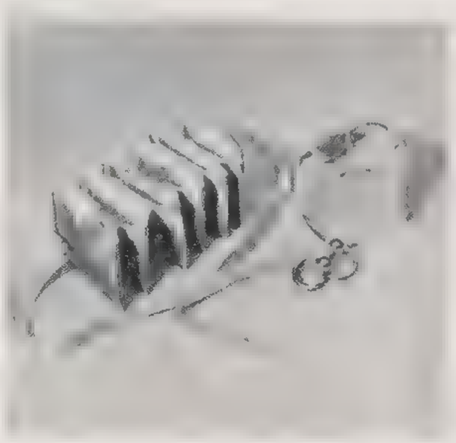

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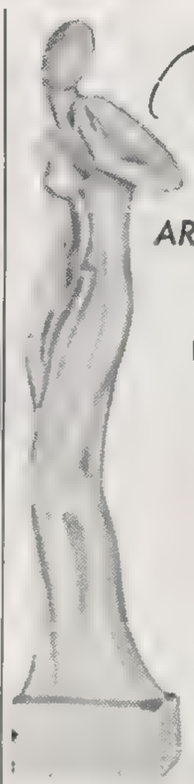

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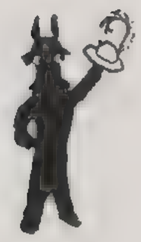

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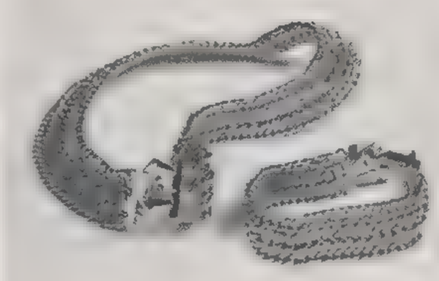

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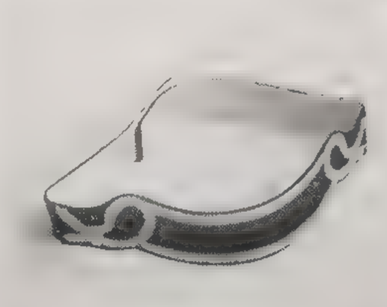

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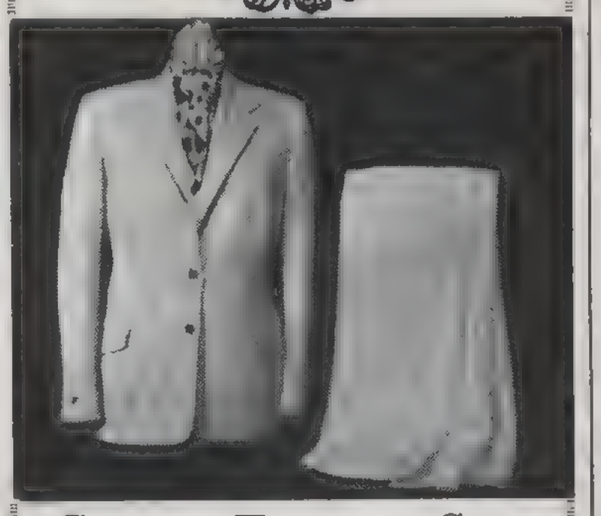

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VOGUE

incorporating Vanity Fair

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Germaine Monteil

VOGUE'S

EYE VIEW

of

the cautious discard

BALKIN

COVER: *incoming star, the high-wrapping collar, pointed, double, on the fitted coat (a staying-in fashion). Coming, too, this kind of blue-and-brown linkage (see pages 212 to 215); this type of beret, small, meant to wear at a tilt. The coat, made of Stroock Ebony Blue wool tweed, about $175. Saks Fifth; Garfinckel's; Neiman-Marcus. Rust-brown Kislav gloves, $12; tall Koret bag, $35 plus tax; both at Best's. The lipstick, "Bango Bright," is by Prince Matchabelli.* NOTE: *The coat on the cover, the coat on page 164, the suits on pages 171, 172, and 173 are now being shown in New York's Golden Jubilee Fashion Show.*

This year, one of the major points of fashion is the point of "no discard." Paris collections and American collections agree (see this issue). And, barring too-cropped skirts and out-cropping shoulders, the new clothes, enticing as they are, will not make your own seem outmoded. There is news; there are beautiful new fashions; but there is not the faintest suggestion of that throw-everything-away-and-start-all-over-again philosophy.

Vogue has always felt that a good life, a good philosophy, a good wardrobe, must inevitably be based upon the knowledge of what and when to discard . . . as much as what and when to acquire. But not often do we need, or even want, to have "everything new"; to possess a life or a wardrobe devoid of anything familiar, proven, faithful. This business of "turning over a new leaf," of "starting completely fresh," is a precarious (even if possible) action. It implies throwing everything away, and acquiring an entirely new set of standards, goals, behaviour patterns. It implies forgetting, exiling the good *with* the bad; in other words, casting out everything you *are*, and attempting to build a completely different person to fill your silhouette, bear your name, wear your hats. (a) It isn't possible, and (b) one would be throwing away a hundredweight of gold to be rid of a pennyweight of lead.

Obviously, with time and growth, some things must go out of your life, your day, your cupboard. But not with a reckless rip that tears up a number of good and interwoven neighbours—or leaves you naked *without* that checkbook. Often, as a cosy paradox, adding makes subtracting unnecessary. A certain gregarious jacket added redeems three skirts you have. A little quiet thought, added, can reduce a problem with ninety alternatives into a single course of action. The more astutely we add, "take in," the richer becomes the mixture in ourselves, and our possessions. If we did not know it before, the interior decorators have shown us the happy possibilities and the wisdom of blending the old with the new. Surely you would not discard Homer because you discovered Robinson Jeffers, or cast out your Inverness cape, because you like the Empire line. Or, on a higher level, you do not deny your old implicit faith because of atomic discoveries.

On the fashion level, Vogue offers in this issue visible proof of the merits of the cautious discard. Turn over these pages and you will see not only a galaxy of Stars Coming In, but of Stars Staying In.

PARIS

NEW PARIS COLLECTIONS

The arrow-narrow silhouette

The cloche

Gentle natural shoulders

The peg-top skirt

The widely belted waist

Long sleeves, all day

Tweed day dress

The forward-jutting collar

Delicate high shoes reaching to the skirt-line

Schiaparelli makes her day clothes narrow as possible. This is her new "Dandy" look; black-and-white checked wool with jutting collar, peg-top skirt, wide leather belt; worn with high-crowned cloche of grey velvet. News! The tall, narrow boot (designed by Perugia), reaching up to the edge of the hemline; of bronze leather with elasticized fabric, fitting like a stocking.

POINTS

POINT TWO WAYS:

The wide, flaring silhouette

The cloche

Gentle natural shoulders

Lamp-shade draping

The cummerbund waistline

Long sleeves, late-day

Late-day bronze taffeta

The plunging neckline

Slim, pointed opera pumps, below a flaring skirt

Dior makes his cocktail dresses wide as ever, fourteen inches from the ground. This one is bronze changeable taffeta, its lamp-shade skirt draped in crushed pleats over a stiff buckram petticoat. Imported by I. Magnin. Worn with a tiny, tilted, feathered velvet cloche. Continuing: Delicate, pointed classic opera pumps (often of bronze kid), worn with all late-day clothes.

COFFIN

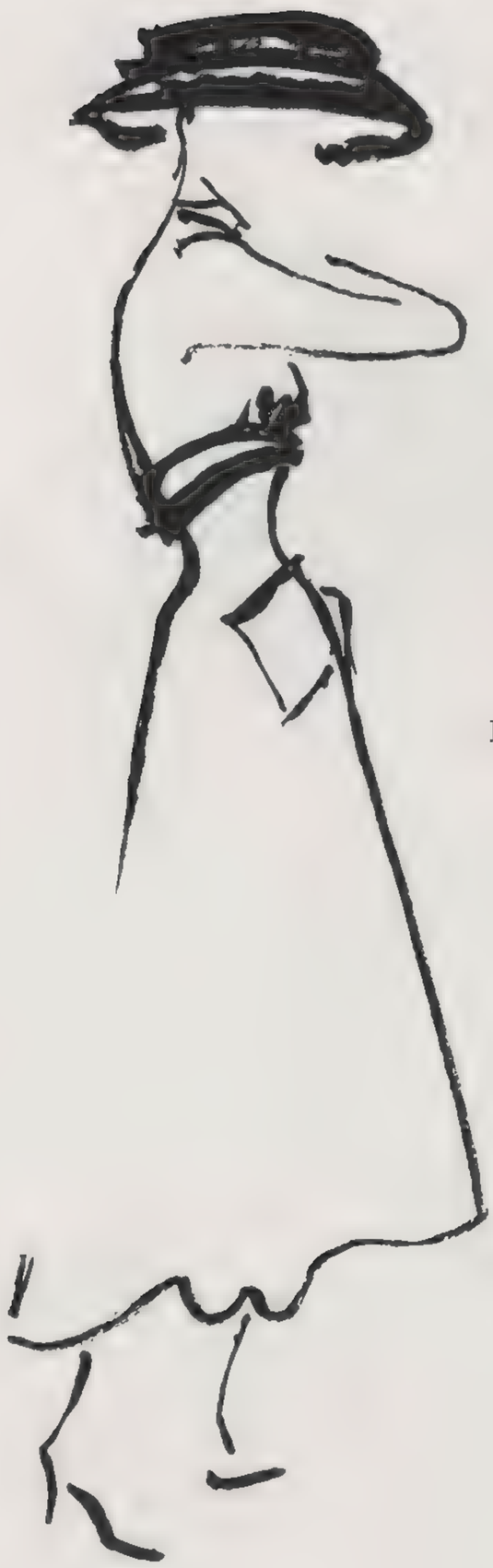
PARIS POINTS

The cloche

Side-tilted. By Schiaparelli.
Of suède. Bergdorf Goodman.

Apache look—

in Dior's flannel suit,
collar away from the neck; bravado scarf.



High-waistline

Bosom-high in Piguet's day dresses.
To order; Lord & Taylor.

COFFIN

Short, bare, hatted

Jacques Fath dinner dress; asymmetric décolletage;
asymmetric tunic. Hattie Carnegie;
Filene's; Neiman-Marcus; Marshall Field

The cloche

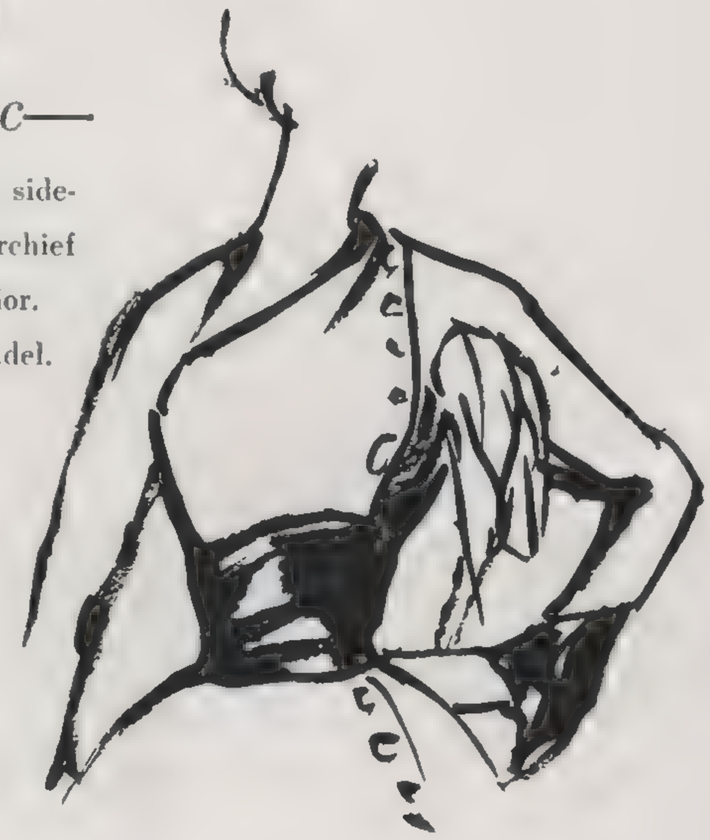
Of velvet; worn with the "Dandy" dress (see frontispiece). By Schiaparelli.

Shelf-back

Dior's line, melting across the shoulder blades into the sleeves. This is "My Love," a Paris Ford. Henri Bendel; Marshall Field; Hudson's; Holt Renfrew, Canada.

Uneven, wide skirt

Wool stiffened with buckram. By Dior.

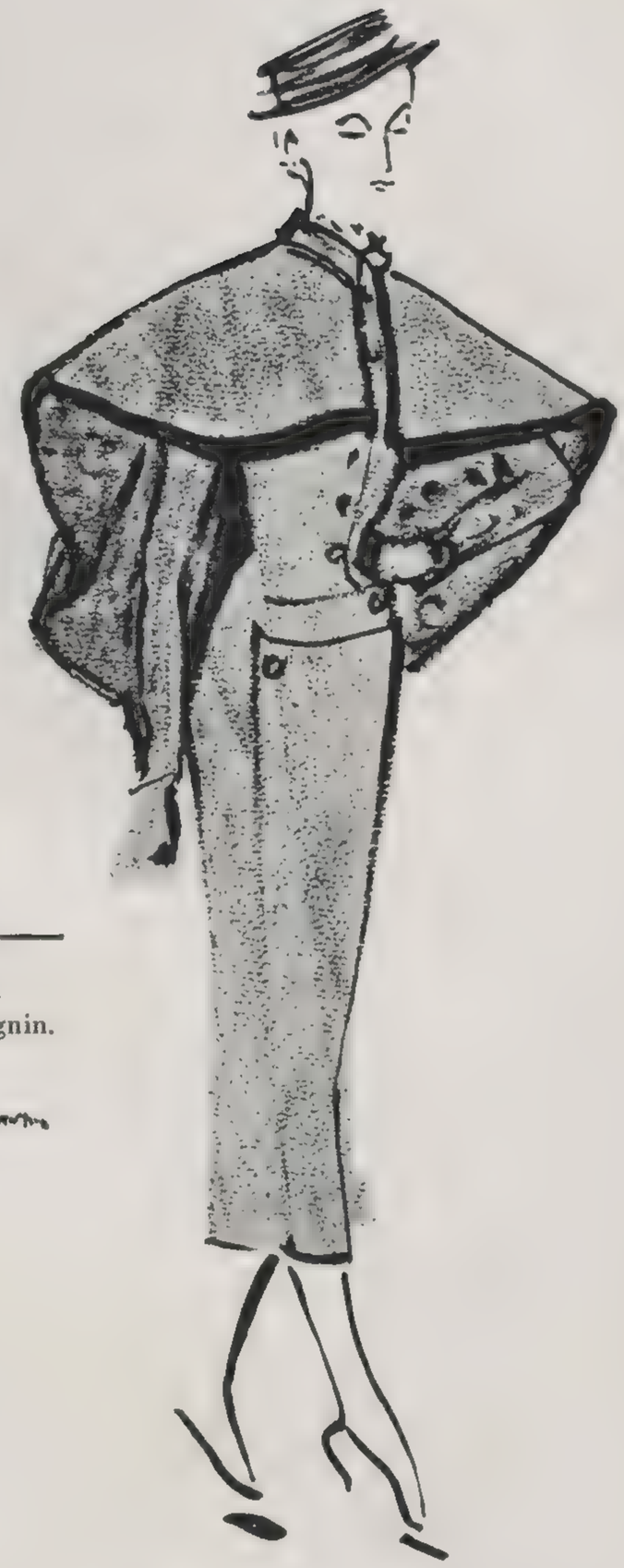


Asymmetric—

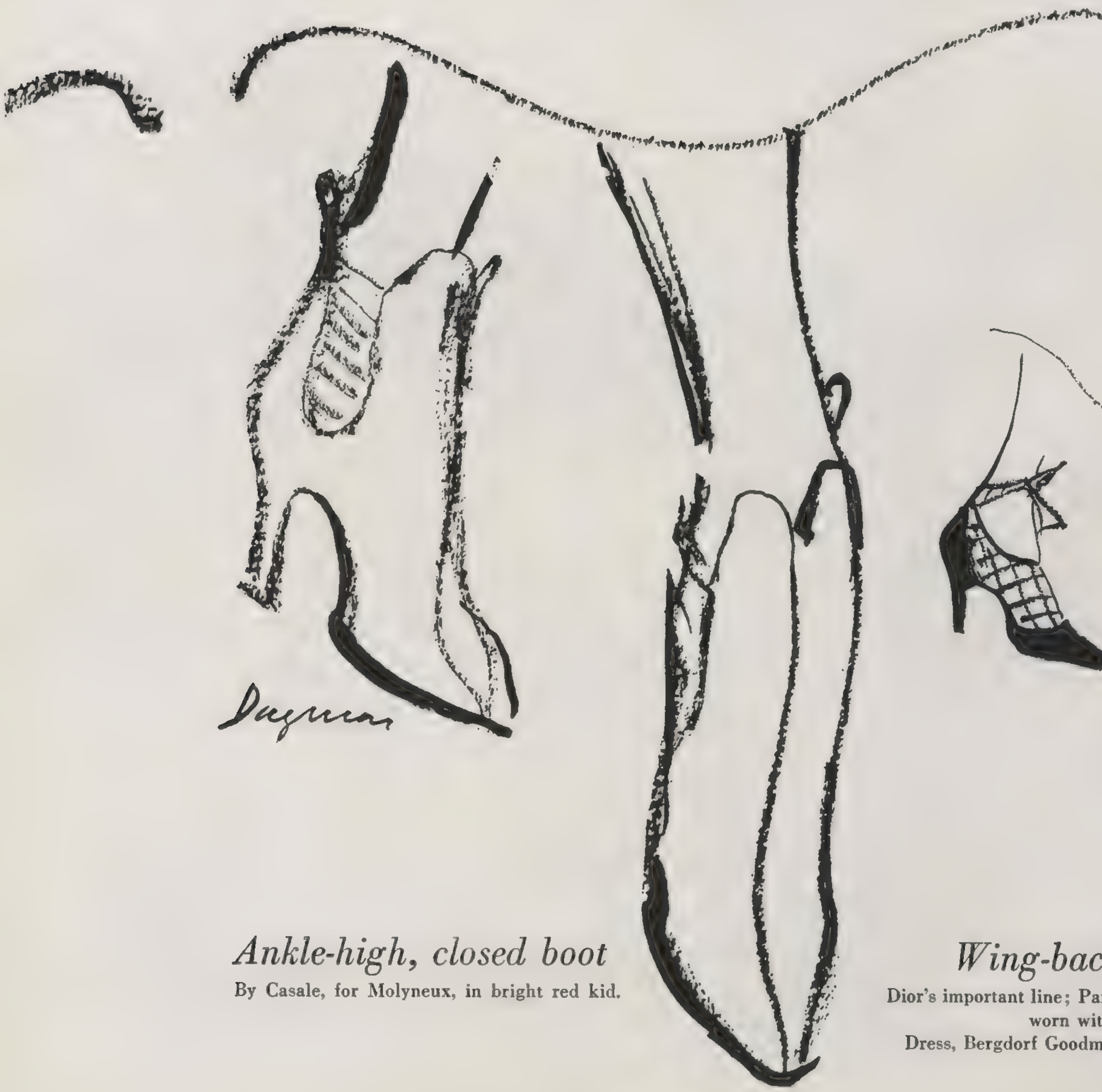
Sideline neckline; side-buttoned. Handkerchief in pocket. By Dior. Dress, Henri Bendel.

PARIS POINTS

The cloche—
in stitched satin. By Jacques Fath



Stiffened short cape—
in wool, back-dipping, fur-lined.
By Molyneux. Bonwit Teller; I. Magnin.



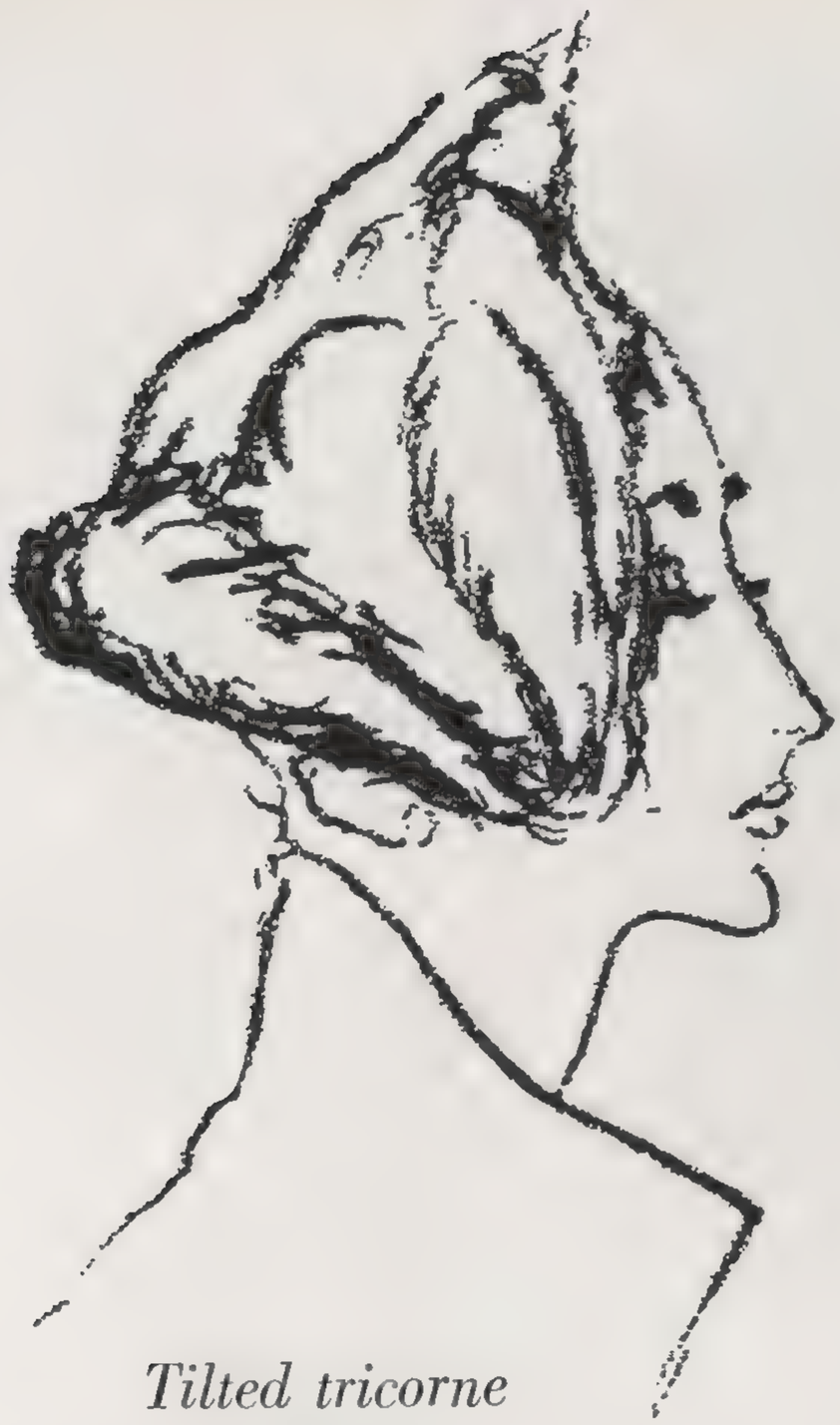
Ankle-high, closed boot
By Casale, for Molyneux, in bright red kid.

Ankle-tied gaiter
By Casale, for Molyneux

Wing-back, décolleté (*opposite*)
Dior's important line; Paris Ford in this wool, back-buttoned dress, worn with a close, velours cloche.
Dress, Bergdorf Goodman; I. Magnin; Holt Renfrew, Canada.

COFFIN

PARIS HATS IN AMERICA



Tilted tricorne

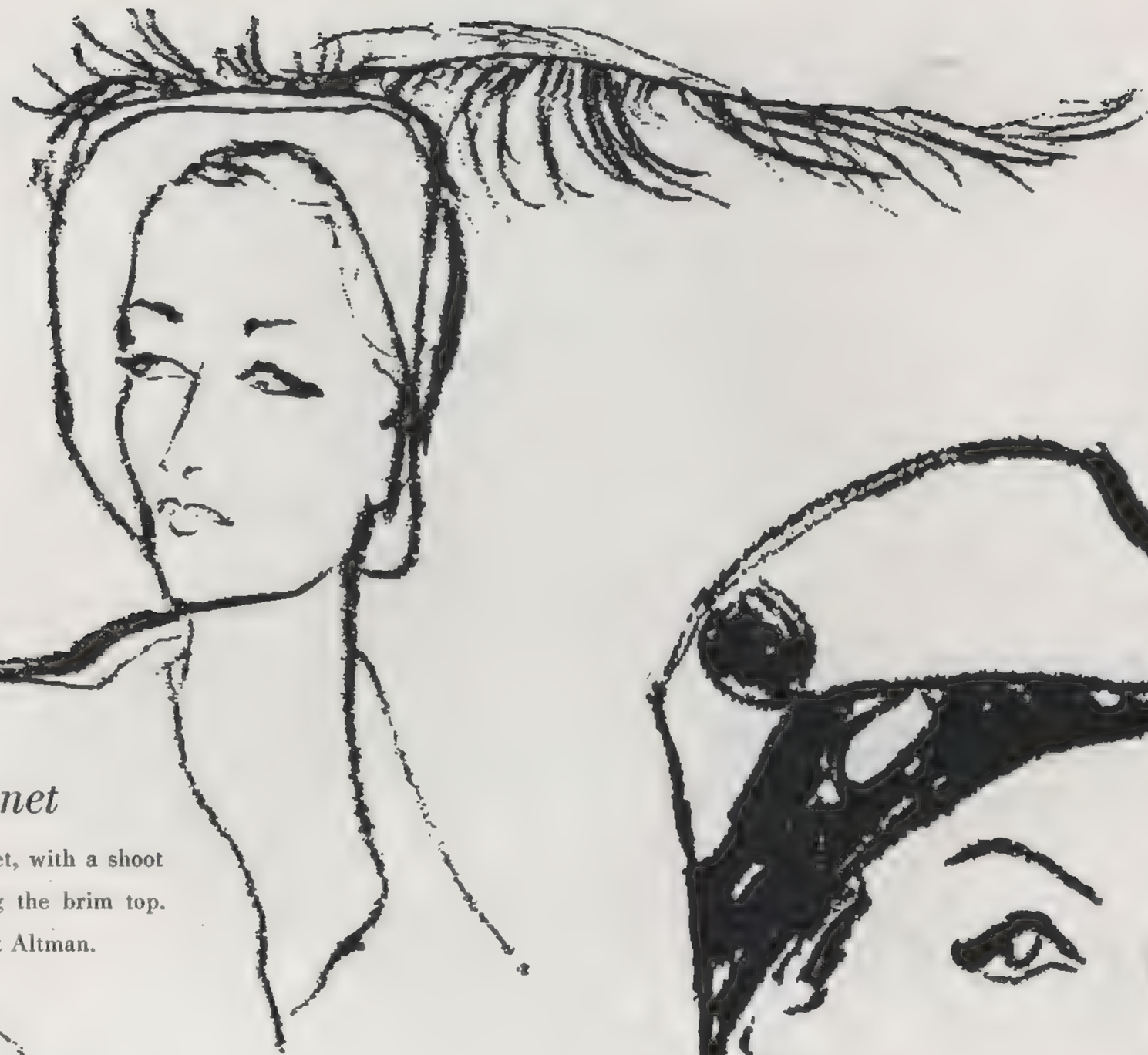
One of the new Schiaparelli hats
that tilt side-front to cover the eye, or nearly.
This one made of heron feathers.

Canted bicorne

Clear-cut in black calfskin, carrying
the cocked-over-one-eye idea out to a high point.

Tipped toque

Slanted less deeply, but in the same direction,
a head-cupping hat of pheasant feathers.
The hats on this page by Schiaparelli.
Made to order at Bergdorf Goodman.



Directoire bonnet

Cyclamen panne velvet, with a shoot of darker ostrich feather paralleling the brim top. By Albouy. Made to order at Altman.

Directoire postilion

Right: rust and black felt, deep in back, held away from the brow by a turn-under of felt. By Legroux. Made to order at Altman.

Directoire, slightly

Above: oyster-white hatter's plush with black grosgrain. By Saint Cyr, who takes this line through his new collection. Made to order at Henri Bendel.

Directoire, softly

Grey felt, draped with pink felt, shaped to rise in a forehead-clearing curve. By Orcel. Made to order at Henri Bendel.

CLOSE HAT
CLOSE MESHED
THE DEEP
DOLMAN
SLEEVE
BELTED-IN
FULLNESS

American Collections
FASHION STARS COMING IN

New fashion stars are rising, but, for once, they do not dim stars already in view. For some of this year's best fashions are some of last year's best fashions. Stars coming in and stars staying in share the applause. It's new to belt-in a coat's fullness at your own waistline. New to wear a dolman sleeve line; newer still if the sleeves melt into a cape; newest if it's tweed. It's new to have a waistline pitched inches higher than the one you were born with; new to own a plumb-line coat; new to belt in a box-jacketed suit. New for the head to be *in* the hat, rather than merely *under* it; new to have a wide-mesh net, elastic-edged, to cage your face. And these fashions, continuing, and as *good* as new: The bodice that fits like paper-on-the-wall. The natural shoulder-span—no padding, or merely enough to smooth. Full skirts: sundial-tucked, or barrel-shaped, or half full (full at the back only). Hems at eleven to fourteen inches from the floor. In this issue, we star both groups, presenting the new, curtain-calling the staying stars; all fashions to see, and see again.

THE PLUMMET LINE

Spectacularly straight—for a coat, for anything. Deviations: the soft round collar; soft, full sleeve. The fur, black Persian broadtail.

Coat (Hammer Brand) by De Leo, at Lord & Taylor; Stix, Baer & Fuller. Satin mercury cap, to order at Irene.

Opposite: Fine big coat, belted in. Black-and-white velours tweed. Soft, small hat, deep on the head, netted in a tight-drawn snood.

Coat by Monte-Sano. Lord & Taylor; I. Magnin; Filene's. Hat, mauve velours, black mesh, by Mr. John. Neiman-Marcus.

HORST

THE EMPIRE WAISTLINE

Highest new fashion: the rising waistline, here in an evening dress of rayon jersey (you'll see it also in cloth coats, suits, fur).

Tawny colour; jewelled chiffon breast-band. Adrian design, at Gunther; Neiman-Marcus; The Dayton Co., Diamond Jewellery, Harry Winston.

Opposite

THE DOLMAN SLEEVE IDEA MELTS INTO A CAPE

As timeless, as forever, as the Inverness cape, with its vanished sleeve, its lovely spread of hem: a cape turned coat (coat turned cape?) in creamed wool-and-cashmere.

By Traina-Norell, at Henri Bendel; Frost Bros.; Marshall Field; I. Magnin. Hat to match; black gloves; both, Henri Bendel.

HORST

RAWLINGS

BACK MOTION,
QUIET FRONT

Now, and newly, a classic: the line that begins in a hush; winds up in a rush of fullness. Seen in skirts, dresses, suits.

Detail from a late-day suit. Taupe Hafner rayon slipper satin; designed by Jennifer. Stein & Blaine; Carson Pirie Scott. Brocade shoe, to be dyed. By Evins; I. Miller.

FASHION STARS STAYING IN

On these two pages and the next are five confirmed fashion stars that go right on being news. Their classification: new classic. As good as new this season: all kinds of skirt fullness—total, tucked, partial. and diminished. All shoulders that melt. All bodices that proceed from melting shoulders to paper-on-the-wall closeness.

THE DROPPED SHOULDER

To go on with this gentle theme: bodice detail from a black wool jersey dress.

Dress by Traina-Norell (the skirt, almost straight, with two slight pleats at each side). Knotted length of pseudo pearls; choker, by Richelieu. All, Lord & Taylor.

Opposite page: skirt fullness—shaped high in a barrel skirt; radiating in a sundial skirt.

Left, *details from: black rayon faille afternoon dress by Ceil Chapman. Jay Thorpe; I. Magnin.* Right, *black wool suit by Adele Simpson; Saks 5th. Connie shoe, Saks 34th.*

HORST

HORST

PLASTER-CLOSE BODICE

As good as ever: the body line traced closely from shoulder to hips. New: the velvet-y late-day coat bound with coffee silk.

Coat of black silk-and-rayon velvet. Black velvet pillbox tied on with lace. Both, from Hattie Carnegie. The jewelled clip, Verdura.

Opposite

Try a red suit; it can be
as useful as black, as continuing
a triumph as the red coat idea
[Vogue introduced it in August, 1941].
The sure-fire suit opposite,
by Maurice Rentner. $235.
Velours hat, copy of a Maud et Nano, $35.
Both, at Bonwit Teller; Vandervoort's; L. S. Ayres.

NEW SUIT BASIS: COLOUR

This autumn, a new suit doesn't need to be black to be infallible. Black it may be, of course, but unless black is *the* most becoming to you (could be), this is a season to try colour, for variety, for fashion; a season that offers many colours you might find as unerring as black—and, likely, twice as appealing to the colour-loving masculine eye.* On the opposite page and those following, see and consider a few important ones: spark red, good greens, and the subtleties of raisin, taupe, grey, mocha. One might turn out to be your colour cue to a whole new way of approaching your clothes investments: looking for black-soundness with a higher rate of interest.

*Joe Carter says: "*Any colour but black!*"

Pine-green broadcloth
given the new-this-fall balance
of a side-buttoned box jacket,
a straight, slight skirt.
By Nettie Rosenstein.
$235 at Bonwit Teller;
I. Magnin.
The round little leopard
hat-affinity, by Mme. Pauline,
echoed here by a muff.

Spinach-green wool suit;
news in its
waist-deep, rolling
ranch mink collar;
in its colour-vitality,
its straight skirt. About $275
at Bergdorf Goodman; I. Magnin.
Mink-brown plush velours hat,
ripple-brimmed, copy of a Paulette,
$39 at Bergdorf Goodman.

GROWING GREENS

Left, above: raisin wool,
bodice-close, back-dipping jacket,
with its own *dress.*
By Larry Aldrich; $95.
Bendel's Young-Timers; Hudson's.
Right: smoke-grey wool suit,
bodice-close, front-dipping jacket,
newly, boldly belted in calf.
By Ben Reig.
At Henri Bendel; Frost Bros.

HUSHED SHADES

Taupe Persian lamb
blandishing an Oxford grey suit.
News: these greys together;
the fur's placement;
the dwindled skirt; rising collar;
the boned-high line
of the grey taffeta blouse.
Designer: Mark Mooring.
Suit and velvet beret,
made to order
at Bergdorf Goodman.

TAUPE FUR ON GREY

Two suits with melted shoulders, waist-pointing V-lines diminishing their close jackets. *Right:* wool suit in an important new suit tone, mocha, suave autumn colour. *Far right:* green wool suit. Both designed by Lépoli; made to order, Salon de Couture, Bonwit Teller. The fur ascots and muffs, velveteen hats, also at Bonwit Teller.

FITTED SUITS: FURS ADDED

GRANDFATHER EXTRAORDINARY

An English eccentric, he liked to sneak his dog into church, and never read his children's "Oh, to be in England" letters.

BY GILLIAN FOTHERGILL: A 1947 Prix de Paris Winner

My grandfather used to say that love of England flourishes most strongly among those who do not winter there. Certainly, Browning's does not seem to have been the last word on the subject. Other exiles, gathered around flyblown tables, under sun-parched awnings, talk of Pear's soap, and the London bobbies, and the doings of the Royal Family (the Exiles are always terribly well informed). Their language is considerably less lyrical, but they are saying the same thing. Sometimes they write home about it.

Grandfather used to call the wistful epistles he got from his children in India, and Ceylon, and tropical America "Oh, to be in England" letters. He refused to open them. He said that it was more than he could bear to be told that it was 104 in the shade in Delhi. He said that he considered it ridiculous of Isabella (his daughter) to write twaddle about daffodils, when she had lived in his house for twenty years without mentioning them. He said that he doubted if she knew what they looked like. He said there was nothing wrong with England that could not have been avoided if it had been built somewhere else. If, he said, the Normans had stayed in Normandy, if the Romans had stayed in Italy, how much better off we would be.

He gloated over the climates of Normandy and Italy, but he had never been to these countries; nothing could uproot him from his pale land, nor often move him from the old house that rattled with the years around him, creaking at the windows, shuffling at the blinds, the garden overgrown, the lilac dead, the blackberries ungathered. I see him now, sitting in the high carved chairs that dwarfed his enormous height, wrapped in blankets, before fireplaces that were so wide that all heat went straight back up the chimneys; his odd, mediaeval face, with its flat planes, high nose, and pointed beard, like a beggar king's, like a worldly monk's, looking out from the frame of the rough blankets with eyes eternally blue and innocent.

The house was very old; and the fireplaces were so tall that a child could stand in them and look at the sky, but the ceilings were so low that a tall man was continually stooping. It had a secret passage built in the time of Henry the Eighth to shelter the priests who fled him. It ran for a mile underground from the cellars of the house to the river, and we spent many holidays from school looking for its entrance. The river hollowed the trees so that the wood was like a dim aquarium, shaking with green shadows, and the trees grew so closely together that the sunlight came into it only obliquely, lying in patches pallid in the pale light. On the headlands, the grasses shivered in the wind like spears thrust violently into the ground and still quivering, and the damp green boulders were caverns for our voices and the echoes of echoes. There was a pit at the entrance to the secret passage to trap the uninvited, and the skeleton (so they said) of a Dominican who had thrown himself into the pit rather than be taken in the time of Elizabeth. When this story —told to us with many gaudy embellishments by one of our older and more sadistic cousins—troubled our dreams my grandfather was very cross.

He said that it was stupid to mourn a man who had been born, lived, and died, and was not doing his bit for society by fertilizing the ground.

"You like the trees, eh?" he said. "And where would we be without vegetables, and whatever it is that cows eat, eh? You put back into the earth what you take out, that's fair, isn't it? Little nincompoops."

At eighty, he was a passionate man, but nothing roused his wrath so much as what he called "this new-fangled cremation business." It was the only thing that got him up to town. He trotted up there once or twice a month, to attend meetings of the various anti-cremation societies, and invariably came home stuffed with statistics and depressed. More and more people, it seemed, were having themselves cremated.

"Damn selfish of them," he said.

We all went to church at the village church. It had been built in the thirteenth century, and when you sat down in the pews you disappeared from sight. We invariably arrived late, and, as our pew was almost the first one, it was very hard for our great-aunts to discover who was there.

"Mrs. Carrington-Dane," Amelia would whisper, nodding at a blue plume that stuck up above one of the pews like a penwiper. "Dear Polly" was artificial flowers on red felt, and "that Mrs. Craig" was feathers and a mist of veiling that stood up on end like the tiara of a Roumanian princess. My aunts were always dreadfully upset if any of the ladies took up with a different hat.

"That's new," they cried reproachfully afterwards, in the courtyard. Summer or winter, true to their principles, my aunts wore the same hats. They were made of felt and shaped as if they had been cut out around a pudding bowl. They were entirely unmistakable.

The rector's children sat in front of us. They behaved abominably, racing their trains up and down the red velvet seats till their father mounted the pulpit to deliver the sermon and could see them. Great-aunt Amelia said it was because they were Welsh, adding that a Church of England clergyman who was also a Welshman was as silly as a sailor on horseback. But Grandfather retorted that the rector's behaviour was so eccentric he would be taken for an Englishman in the Congo. The two gentlemen were not speaking at the time. Grandfather had a very old and very beloved Labrador retriever, whose extreme age and years of service (Grandfather felt) entitled him to special privileges. He took *(Continued on page 234)*

YOUNG GIRL ON HER OWN

An excerpt from the forthcoming
Vogue's Book of Etiquette

BY MILLICENT FENWICK

In earlier days, it would have been quite unnecessary to write about "a girl on her own." There were no girls on their own. Young girls or young unmarried women lived with their parents, or an elderly relative, or at least an older woman, who chaperoned them. The rules were laid down for them, and most of the questions that many young girls meet every day, in our times, never touched them at all.

Now, in almost every American city, there are hundreds and thousands of young girls, working in jobs of their own choosing, living entirely alone in rooms and apartments they have chosen for themselves. Inexperienced, often without any guidance or advice more worldly than that of other girls of their own age, they find it extremely puzzling to work out a pattern of behaviour that will be both wise and attractive. They do not want to seem either too dashing or too severe, and, though they may be blessed with plenty of good common sense, they are often wise enough to know that common sense without much knowledge is not always a full and perfect guide.

Some of the old rules were pretentious and tiresome. "Nice [meaning respectable] girls don't live alone" completely ignored the fact that the girl may have no available relatives and may be unable to afford a paid chaperone. "Nice girls don't powder their faces in public" was so impossibly severe that it broke, almost as soon as it was formed, under the weight of woman's legitimate interest in her appearance. These rules, like many others, have been discarded.

But many of the other old rules remain, and it is the fact that some old rules are still considered sensible while the rest are only laughed at, which makes it difficult for a young girl to decide on her course. Like signposts, the old rules hemmed in the sides of the road, marking each turn so clearly that, if one followed them, one could never be misunderstood, and one could never be travelling a road which one had not intended to take. Now, many of the old signposts have fallen, and, of those still standing, some are regarded seriously and others are not. It is hard for the inexperienced traveller to know which are still there.

At this point, perhaps, it should be made clear that we are not here discussing questions of morals or of conscience. It is perfectly possible, of course, to live in the most impeccable morality under almost any conditions, no matter how unconventional they might seem. It is equally possible to live in utter depravity within an apparently flawless shell of convention. What we are discussing here is the façade that a young girl presents to the world, the modern concept of her behaviour, the present-day signposts. If the modern signposts for behaviour are followed, no sensible contemporary can raise an eyebrow, no sensible young man will say to himself, "She's attractive all right, but, as a wife . . .?"

And by "young girl," we mean an unmarried woman who is, or looks, young enough to need the guidance and protection of parental rules and care.

If expense were no object, it would be easy to say that every young girl who lives away from her parents, in a strange city, should live in an apartment house which has a doorman and elevator man, with an eminently respectable and elderly woman servant, preferably one chosen by her mother and responsible to her mother. This, certainly, is the most unequivocal pattern for living that such a young girl might follow, short of the old-fashioned, elderly-relative or paid-chaperone standard. It could not be misunderstood, or give an impression that the young girl was unaware, or heedless, of the conventional standards of behaviour. Its big and immediately obvious flaw is that it is impossibly unrealistic. Most girls who live alone do so in order to work, and very few are both young and successful enough to maintain such an establishment.

Two entirely different ways of living are open to the young girl who arrives alone in a strange city. The first is to live under organizational rules, in a non-profit club such as the Y.W.C.A.; in a professional club; in a "girls' residence," or a women's hotel. In the second way open to her, there are no restrictions on her behaviour beyond those the young girl chooses to make for herself.

No one will dare raise an eyebrow at the young girl who, struggling to meet a budget, must sacrifice some of the conventions in the process; but her regard for the conventions, though not stressed, is likely to be assumed unless her behaviour belies it.

MEN: It has been estimated that young girls, no matter how seriously they may be working, spend at least half their free time thinking about men. The most difficult thing about men and marriage, a fact which every young girl discovers after the lightest thought, is that being thoughtful or even clever about marriage is not enough; in fact, a marriage made through cleverness alone is almost doomed from the start. More thought brings her to the realization that although this is true, it is also true that, through foolishness, many a young girl has lost what might have been a marriage—or, at least, a cheering and pleasant proposal.

Anita Loos's Lorelei stated the whole case very succinctly: "Gentlemen prefer blondes, but they marry brunettes." Blondeness, as Lorelei saw it, is a state of mind, or a pattern of behaviour. What we are concerned with here is the pattern of behaviour that will not strike any man, or any woman of the world, as Lorelei's "blonde." As in all other matters, here there are infinite shades and variations. One can behave so strictly as to seem almost unattractively suspicious; or so gayly as *(Continued on page 247)*

ADVANCE NOTICE...

The world of the arts is a bubble pipe of plans. If only ten per cent of them float into reality, the new season will be bursting and exciting. There will be, in the theatre, the Jean-Paul Sartre melodrama, *Les Mains Sales,* that has already worked up Paris and London; Marc Connelly's comedy, *A Story for Strangers;* Gertrude Tonkonogy's play from John Cheever's stories, *Town House;* Ruth Gordon's play, *The Leading Lady,* with Miss Gordon; Tennessee Williams' *Summer and Smoke;* and the continued story of the Day family, *Life with Mother.* In music, there will be, among others, the Danish tenor, Aksel Schiötz, and the French violinist, Nicole Henriot; in art, the big Braque show, the small Vuillard exhibition. There will be a half dozen important films. And there will be television, booming and cutting across movies and radio and the theatre.

PENN

KURT WEILL, whose composer's mark is bitter-sweetness in his wryly simple melodies for such musicals as *One Touch of Venus* and *Street Scene,* has written the score for the new musical, *Love Life.* This is mainly a series of vaudeville acts, beaded together to show what has happened politically since 1810. Nanette Fabray, who has the most comehither of any of the young musical comedy girls, is the star.

ABOUT THE THEATRE...

Some notes about six of the shows that have early hope—in the first four months at least forty will come in

PENN

MOSS HART is the author of *Light in the Sky,* a comedy about a playwright and a famous actress; another playwright-famous actress combine is the subject of *Bravo,* the new play by George S. Kaufman and Edna Ferber. All three authors have only slightly blurred the facsimiles of their inspiration.

PAAL

PETER LIND HAYES is the star of this season's first musical, *Heaven on Earth,* in which he is supported by a small pyramid of funny men, David Burns, George Mathews, and that old professor, Irwin Corey. Part of the Hayes fun lies in the incongruity of his young conservative looks and his talent for doing bar flies and the grim.

DES RUSSELL

JEAN-PIERRE AUMONT will be the star of his own play, *The Emperor of China,* which Philip Barry has adapted for the Theatre Guild. (At the moment, Aumont is happily playing this long part in Paris where for several months it has been one of those fine foolish successes.)

FENN

S. N. BEHRMAN has added his own dispassionate observations in his adaptation of the delicious French comedy, *Auprès de ma blonde.* When Alfred Lunt and Lynn Fontanne play it, it will be called *Speak to Me of Love;* incidentally, this is the fifth Behrman play for them, their first, *The Second Man,* in 1927. In Paris, another married acting pair, Yvonne Printemps and Pierre Fresnay, romped through it.

ROBERT MORLEY (*above*) is not only the co-author, with Noel Langley, but also the star of *Edward, My Son,* the English play that has run for the past fifteen months in London. The play covers the period from 1919 to 1947, and is grimly and absorbingly involved with the ambitions of an acidulous father for his son, who never appears in the play at all. PEGGY ASHCROFT will be with Mr. Morley in the American production playing the part of the wife and mother, a rôle which she created. At the right she is shown, young and happy; middle-aged and successful; old, drunken, and rich.

ABOUT THE MOVIES...

A note on a British film,
which, like certain other foreign films,
has a critical edge on Hollywood

SIR LAURENCE OLIVIER shows, in the movie, *Hamlet,* a forceful expression of his three-twined talent, for he is producer, director, and star. The thorough excitement of the ghost story, the murders, comes through partly by a noble use of the human voice and partly by a noble use of the camera. Of all the scenes, the play-within-a-play and the duel are the best, with Ophelia's madness sillier than usual.

ERICA MORINI, who belongs with the violinists of the first order, has a notable nobility and warmth. Almost always identified and classified as a woman violinist, she will play this year with the important symphony orchestras. At eight years of age, she made her début with Artur Nikisch at Leipzig, was naturally billed as a wonderchild.

ABOUT MUSIC...

Five musicians, four of them classicists, one a great jazz man.

THREE PHOTOGRAPHS BY PENN

THE CASADESUS FAMILY, Robert, Gaby, and Jean, all pianists, will give recitals throughout the country. Robert Casadesus, one of the great pianists in the French tradition, will give several joint concerts with his wife, Gaby, while their son, Jean, will be making his first appearances in this country after his April début in Holland.

DIZZY GILLESPIE *(left)*, a founder and the most provocative practitioner of bebop, a form of jazz, will be playing his trumpet and leading his band in New York during the autumn. (Bebop primarily has the rhythm suggested, rather than pounded, is usually loud and fairly unmelodic.)

LUCILLE CORCOS, long one of the frequently exhibited younger American artists, will have a new painting in the big Carnegie exhibition in Pittsburgh, will have her own one-man show the first two weeks in October. The painting at the left is called by the artist *Barbershop.*

LIST

PABLO PICASSO a year ago began his furious personal siege with ceramics, moulding and painting a large group of extraordinary plates of great imagery, some of animals and birds, some of mythology. They may be the advance notice of a beautiful turn in decorations for the table.

ANDRÉ MALRAUX will have the second volume of his superb art book, *Psychologie de l'Art,* published in October. At the right, a photograph from the first volume—a figure on a Greek vase.

ABOUT ART...

Three early items, with one on exhibition when 57th Street begins its winter free shows

BENN

VITTORIO RIETI, CORRADO CAGLI, TANAQUIL LECLERCQ, AND GEORGE BALANCHINE are the collaborators in Ballet Society's important choral ballet, "The Triumph of Bacchus and Ariadne," to be given in the Society's public performances at the New York City Center in October. (So far, most of the Society's work has been privately shown.) This ballet, based on a Florentine carnival song, by the great Lorenzo de' Medici, has music by Rieti, sets and costumes by Cagli, choreography by Balanchine. Dancing Ariadne is Tanaquil LeClercq, the Society's nineteen-year-old prima ballerina.

LIDO

ABOUT BALLET...

A private company now public; visitors from Paris; and a revitalized company

THE PARIS OPERA COMPANY *(above)*, with its corps of fifty-five dancers, will dance in New York this month as part of New York's Golden Jubilee. With them will be the company's enchanting star danseuse, Yvette Chauviré, who will appear in *Le Mirage* and *Petrushka.*

QUELQUES FLEURS *(right)* is the new ballet, which the revitalized Ballet Russe de Monte Carlo will do in September at the Metropolitan Opera House. The costumes and the set, all in delicious blue and pink, are the work of Robert Davison. The choreography by Ruthanna Boris is to the music of Auber. In the company are Danilova, Massine, Markova, and Dolin—all wildly reunited.

ABOUT BOOKS...

Two famous Americans with new novels, one famous American with his first reportage

STEICHEN

WILLIAM FAULKNER *(above)* finished his latest novel, after a six years' lapse, in time for October publishing. *Intruder in the Dust* is set in his Jefferson City, Mississippi, which has its own solution about one Negro—he is not lynched.

CARL SANDBURG *(left)* finished his first novel, *Remembrance Rock*, after four and a half years' work, in time for October publishing; it is a retracing of the country's struggle from the seventeenth century to the present time.

DWIGHT EISENHOWER will have his first book, *Crusade in Europe*, published, probably in November. It is the General's detailed story of the planning of the invasions, of the great battles.

A FLICK OF THE APRON'S NOOSE

Some words to the unwise; on men and stoves

BY EUGEN BOISSEVAIN

PERHAPS you saw them, too—those photographs of the Harvard young men in their "Hasty Pudding Club" show. Some of the young men, you will remember, if you saw the photographs, were dressed as ladies; and so clever was their acting that they seemed, well, if not quite housewifely, at least very womanly.

I saw those pictures; I thought of the domestic situation today: the lady-of-the-house in the office; nobody in the house but the baby and the baby-sitter; and I shuddered.

"Young gentlemen! Young gentlemen!" I would have cried out to them had I been in the audience. "Young gentlemen, take off those skirts! . . . or you will wear them the rest of your life!"

My advice to the man who can cook, and who thinks he likes to cook, is to get out of the kitchen and stay out while there still is time. *If* there still is time. The day is past when, returning home from the theatre with your wife and some friends, you could safely say, "Come on over to our place. I can make you the best scrambled eggs you ever ate in your life. Can't I, Edith?"

The man who is secretly proud of his cheese soufflé had better remain proud of it in secret. If he doesn't, his amateur standing as a chef will soon be a thing of the past.

For to cook three meals a day, day after day after day, every day in the week, day in, day out, and think out the menus as well, is quite a different thing from whipping up a little pancake batter a couple of times a year, and tossing and turning the pancakes amid the shouts and squeals of a gay and admiring crowd. To cook, not because you want to, but because you darned well have to, is no fun: it is a chore. And any woman who can pass that chore on to somebody else is going to do just that, and you can't blame her. So learn about women from me.

Take my own sad case. When I was a little boy, living in Holland, there was not the slightest danger that I would be forced to remain in the kitchen, once I had entered it. Usually, in fact, when I had tiptoed in unobserved to sniff the wonderful smell of freshly-baked bread, or maybe sneak a cookie, I was all but forcibly ejected. "Master Eugen!" Cook would say to me, "You clear right out of my kitchen before I trip over you and break something!" (She didn't mean an arm or a leg, either; she meant a dish.)

Well, nowadays things are different. The cook has left, although she hasn't left much; my wife can't even boil water without getting lumps in it (according to her story); and the noose of an apron has laughingly been dropped over my head.

Yesterday I would have felt pretty silly, telling people how to make fish chowder. How to make fish chowder would have seemed to me, yesterday, about as obvious as the fact that the length of time you boil a three-minute egg is three minutes. But not today. Because this morning I acquired a new cookbook. And according to this cookbook, fish chowder is composed of canned tomatoes, parsley, summer savory, one small onion, bay-leaves, and a sprig of thyme. A dash of fish, too, I believe, but not enough to be conspicuous.

Now all these ingredients (there are several more, too, but no more fish) might quite possibly be combined into something very tasty indeed; if only they wouldn't call it "Fish Chowder." In Marseilles they make a kind of fish soup into which they put saffron; but they don't call it "Fish Chowder"; they call it "Bouillabaisse."

Even on the Maine coast, where I learned to make fish chowder, no two people, of course, make it exactly alike. One person will use more potatoes, for instance, and fewer onions. One will like very little fat, and so will use little salt pork. One (myself) will use the very biggest fish he can possibly bend into the pot.

But, so far as I know, all State-of-Maine-Fish-Chowder-Makers are agreed on one important matter: they are agreed as to what ingredients, and what ingredients only, may honourably be employed in the preparation of this dish. They are: salt pork, potatoes, onions, fish, milk, pepper, salt, butter. (The butter may be added, or omitted, and no stigma incurred in either case.) The best chowder-fish, in my opinion, is the cunner. But you can't get a cunner, probably, unless you go to the coast of Maine and fish off the rocks for it. And even then you may not get it. So never mind the cunner. The next-best fish—and many people consider this the very best of all—is the haddock. If you can't get haddock, you might try cod, although cod is a pretty dull substitute. And if you can't get cod, why, just open up a can of corned-beef hash and forget *(Continued on page 228)*

Master stroke in mink *opposite*

New proportions: curving down, rounding off, at the shoulders; curving up, sweeping in, at the hem. *New purposes:* to be flung over a voluminous evening coat (as here, of orange satin); to seem part of it, not an extra layer but a completion; to wear, perhaps, with an equally intended look, over a thin cloth coat. Serves, too, the usual purposes: topping a dress, a suit. The evening coat, padded satin, taffeta-lined, with a big collar, folded-back cuffs. Natural ranch mink wrap, satin coat, and velours pillbox all made to order at Henri Bendel. Jewelled hat-feather, gold and diamond earrings, Van Cleef & Arpels. Coiffure by Roger Vergnes.

BLUMENFELD

Cosmetics . . .

THE new beauty at the left is the familiar beauty on the right. The difference—the enormous difference—is the colour of her hair. She is one of many *young* women (years from the thought of grey hair) who look on hair tinting as just another cosmetic. Any cosmetic has two purposes: to flatter and to change. Very often the natural hair colour is not the most becoming; very often its very constancy bores a woman who loves change in her clothes, in her make-up. Putting tone over tone is, of course, a more complicated technique than adding colour to grey hair. And a good hair-colourist needs skill, knowledge, and taste. Every woman is a new subject—and needs a different treatment.

Compliment to copper hair: coppery rayon satin, new in a chin-high, low-backed evening line. By Ceil Chapman. $110. Bergdorf Goodman; Neiman-Marcus; The Dayton Co. Suède gloves. $13. At Bergdorf Goodman.

for the hair

Sometimes the hair needs only to be bleached for a desired shade, and not tinted at all. (The almost-black hair of our model turned the exact shade of copper she wanted—by bleaching.) Often the hair is bleached, and then tinted. If the hair is pale and needs more depth, it is lightly toned. Now, good hair-colourists do not strive for a completely even tone all over the head. The hair around the face can be lighter than the top and back. Or, sometimes, a few hairs are held out, all over the head, to keep their natural tone, as a blend with the false. Whatever the satisfactory result, retouching (of new hair as it grows) must duplicate the first process —in time and tint. (Coiffures: Michel of Helena Rubinstein.)

Compliment to brunettery: red Forstmann cashmere-and-silk coat, wide in back. Ben Reig design by Omar Kiam. $250. Lord & Taylor; Wm. H. Block; J. W. Robinson. Suède gloves by Superb. $9. From Lord & Taylor.

HORST

DÉCOR COURTESY OF OLIVIERI

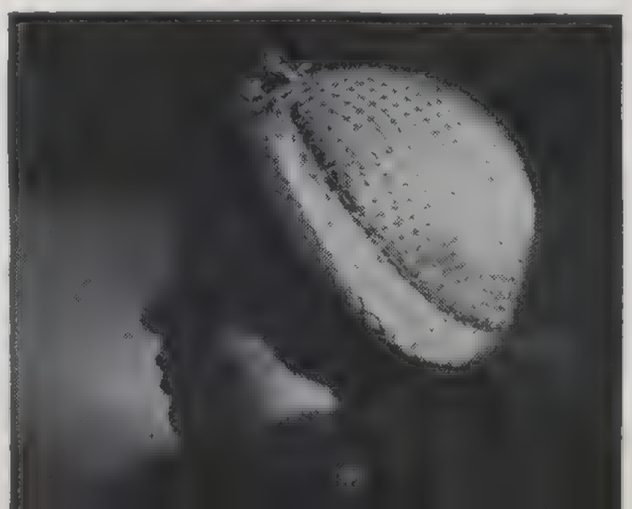
HORST

Late-day lustre... Little hat

Fabric, this season, as often as cut and length, strikes the hour, indicates the occasion. The suit *above*, for instance, known by its shape alone, could be worn from morning to midnight, the *stuff* (brocaded rayon satin) and the length make the change, make the point, make it late-day, dinner, and the theatre. Added lavishness, the colours: champagne and gold. The fullness in the skirt swings back; in the jacket, is a peplum. By Frank Starr. About $55. Russeks; The May Co.; The Blum Store. With such clothes, simple hats, close-fitting as to shape, very gala as to fabric, such as the calot shown here with the suit, in gold-colour metallic thread. John Frederics. *Right:* A coppery, satin, head-hugging cloche, like a mediæval page-boy's. $38. Bonwit Teller. *Below:* Gold-colour metallic cloche, to go with a dress as bright or dimmer. $50. Hattie Carnegie.

Opposite: A late-day dress with a staying-star silhouette, Victorian, bustled; in a new star of a fabric, striped silk taffeta, here, rich brown and black. Made for Carolyn Modes by Harvey Berin. $60. Arnold Constable; A. Harris; Mandel Bros. Velvet pillbox; John Frederics. Lujean bag. $11 plus tax; Best's. Jewels by Frank Hartley. The lipstick, Pond's "Honey."

BLUMENFELD



DENNEY

DITCHLEY PARK

Period-perfect, one of the most distinguished of England's great houses, owned by Mr. and Mrs. Ronald Tree

Ditchley's Georgian façade of honey-coloured local stone is a tribute to James Gibbs, the great eighteenth-century architect who built it for the Earl of Litchfield in 1722. In spite of its splendour, its historic treasures, the house, set in beech-clad hills, retains an air of vivacity. Within its magnificent rooms is found a mixture of chinoiserie and snapshots, of unique elegance and everyday memorabilia. All that is left of an earlier Ditchley, built in 1592 and torn down by the heirs to make room for Gibbs's masterpiece, is some magnificent Elizabethan panelling used in the upstairs rooms. Originally the land was a family grant from Queen Elizabeth for services in the Scottish wars. The geometric gardens (*above*), laid out by Mr. Tree soon after he bought the house in 1933, are in the great tradition.

More Ditchley Park on the four following pages

THE VELVET ROOM

Walls and curtains of cut velvet—in crimson, magenta, and gold—brought to Ditchley in the 18th century. Genoese weavers who made it ranked it a triumph, destroyed the looms to prevent repetition.

THE HALL

"Stuke-work" in terra cotta and white; gilt furniture; muted grey, green, and blue carpet. On the walls, antlers of a deer shot by James I while on a visit to Ditchley three hundred years ago.

DENNEY

THE LIBRARY

Winston Churchill spent many a wartime weekend at Ditchley Park, held conferences in this long, book-lined room with its twin fireplaces and superb knee-hole desk made to seat four.

THE STUCCO ROOM *opposite*

The walls decorated with 18th-century Italian "stuke-work," busts, and bas-reliefs; William Kent, foremost English furniture maker of the 18th century, made the benches, which have always remained at Ditchley, as have the wall lamps.

More Ditchley on following pages

COFFIN

MRS. TREE, in the green drawing room

MRS RONALD TREE AT DITCHLEY PARK

Mrs. Tree, the former Mrs. Peabody Fitzgerald, photographed on a sofa upholstered in eighteenth-century *eau-de-Nile*-coloured damask. The walls of this room are hung in the same rare fabric which is repeated on all the furniture; the colour picked up and restated in a muted green and beige Aubusson rug. Not shown in the photograph, a perfectly proportioned chimney-piece by Cheere. The White Drawing-room (*opposite*): Panelled in white and gold with rococo mouldings and frieze, this great room is dominated by two portraits which have never left Ditchley—those of Charles II and his daughter, the Countess of Litchfield. Behind the sofa, a Coromandel screen, consoles and chairs by the great William Kent, the chairs covered in original wine-coloured velvet.

DENNEY

More Ditchley on page 242

PEOPLE ARE TALKING ABOUT... IN FASHION

The almost unanimous shift to short-and-shaped coiffures. The few women who haven't taken the short cut managing to look as small-headed as the cropped; an individual few "die hards" who still wear shoulder-sweeping locks. The evening formula for the bare, bouffant, fitted, which dominated the Paris season evening picture, and which promises to be the basis of this winter's big-evening clothes. The increasing importance of the full-length evening wrap, in satin, in taffeta, as eye-filling and elegant as the dress it covers (seen at all the big parties of the Paris June season, which rates with New York's winter season in formality). The elegance of the Italian women in Italian fashions in Paris, in Rome, this summer.

. . . The trend to day-time colour, stronger than in many years. The red suit as a classic—follow-up of the red coat that Vogue introduced for general wear in August 1941. The blue note in fashion, going all the way from variations of accepted "winter navy" in coats, suits, dresses, to sapphires, aquamarines, turquoises, in jewellery. The beautiful off-blacks—plums, raisins, forest greens, and browns; the sharp bite of a pumpkin- or gold-coloured accent. Fur coats dyed dark costume colours.

. . . The continuation of day skirt lengths at eleven to thirteen inches, the continued variation of the after-five skirt length from ten to eight inches from the floor. The beginning of a new feeling of elegant ease. Examples: the page opposite. The whole cardigan idea, a native American fashion, by no means confined to the young —cardigan blouses, coats, suits, especially the little evening cardigan jackets. The waistcoat furore. The renascence of tweeds. The enormous fresh interest in belts, which look brand-new, belting-in fashions that have easiness above and below the waistline, in contrast to the plastered-on-top lines of the past two seasons.

. . . The Cellini-like designs in extraordinary gold vanity boxes heaped with jewels, designed especially for the owners. The chic of un-dyed white hair under a red or a sharp blue or a bright brown hat. The lengthening line of necklaces. The return of crystal in jewellery, of muted semi-precious stones.

. . . The arrival of an entirely new knitted material so light that a yard weighs only 4 or 5 ounces, in 54-inch widths. It is made in small, subtle designs on machines invented by a Hollander, Mr. J. A. Vandenberg. These materials will be in the shops in Clarepotter clothes, in time for resort wear. . . . The re-entry of wonderful ombré satin, especially in the mauve to magenta range.

. . . The acceptance of the coloured shoe, especially in the subtle plums, plum browns, dark greens; the bronze, grey-to-gunmetal range. The incoming fashion of square-toed, delicate shoes. The need of a wardrobe of stocking colours so there will be no more abrupt breaks in colour from skirt to leg to shoe. Instead, the look of the skirt colour flowing faintly into the stocking colour, and, often, on into the shade of the shoe. The revival of the glacé kid glove; the glacé capeskin glove in cream colour. The return of the closely fitted glove.

Vested interests, the four-part costume, *opposite*, interesting for the vest, the combination of burning gold shades with calm ones, for the whole air of elegant ease, promising more casual fashions to come. Crompton velveteen vest, $18; wool tweed jacket, $35, wool tweed skirt, $23; rayon crêpe shirt, $11. By B. H. Wragge, at Bonwit Teller; Hudson's; L. S. Ayres. The lipstick, Chanel's "Glamour Red."

BALKIN

SEGONZAC

Mutation mink: Paris view

Concise elegance: all-day overcoat,
right, shaped to top newly narrowed skirts.
Of black (Hollander-dyed) Persian lamb,
half-belted in back. By Arnheimer. Bonwit Teller, Phila.; Vandervoort's.

HORST

Compliant elegance, *below:* three-quarter-length coat of Starlight mink,
the skins wide, and sable-worked to melting lines.
Goes over tweeds-to-taffetas, skirts wide or narrow.
By Esther Dorothy. The Blum Store. Beret, Mr. John.

Fur coats less than long

This year's fur coats go to all lengths, no *one* the best fashion, but one the best for you. As always, choice of fur is decided, to some degree, by your purse; but now the style, the length, depend upon your height, your figure, your wardrobe, your purpose. Certainly a new fur coat may still be one inch below the dress hem, but it doesn't *have* to be. On this page and on the two following pages, see four shorter coats designed for different dress silhouettes. In addition to outline interest, each of these coats has some special fillip, minor or important. On the Persian lamb overcoat, it's the half-belt at the back. For the mink, the width and reversed direction of the skins (south to north, as sable skins are worked), seen increasingly now. On the broadtail jacket, the couture touch of a satin sash and bow. On the longer broadtail, the angled bands of velvet.

Opposite page: To cover a day dress completely, reveal part of the beauty
of a great evening dress, this flowing coat of Silverblu mutation mink,
its crescendo sleeves diminuendo at the wrists. Designed by Balmain with Fredrica.
At Altman; Halle Bros.; Hudson's. Chiffon turban by Balmain.

Strong continental flavour to this distinguished dress of black worsted and silk. "Most becoming dress I've bought in years." By Norbert Jay. About $225. Gunther; Kaufmann. Felt hat. Gunther.

Black wool coat, mildly fitted but with a definite shape, and a broad swath of Persian lamb. $185. Molly design. Altman; Woodward & Lothrop. Persian-lamb toque. Made to order at Irene.

MRS. EXETER'S AUTUMN PRIMARIES

In this issue, our heroine of fifty-odd buys the three items which topped her autumn must-have list (see August 1); a coat, a suit, a dress.

Black wool broadcloth suit, built for a long and shapely life. "The waistline established as much by cut as by corset." $135. By Adele Simpson. Altman; Bonwit Teller, Phila. Black velvet toque. $25. Altman.

Small-scale grey wool dress with stiffened, stitched gores. $50. By Varden Petite. Altman; Wolf & Dessauer. Copy of Agnes feathered toque. $33. Altman.

Scaled to Caroline's five feet three: black wool suit, the hip-pockets sharpened with braid. $90. A Diminutive. Lord & Taylor; Lindner Coy. Black felt, velvet-bowed. $28. Bonwit Teller.

Mrs. Exeter, in her favourite walking shoes ("Nothing so undermines the principles of sound shopping as uncomfortable shoes," says Mrs. Exeter), shopped the town, companionably flanked by her must-have list and her budget. In perfect accord, the three of them settled on a suit of good cut, good cloth, quiet shoulders, and agreed to spend an additional $25 on minute but telling alterations. Result: a fine suit (ready for the first-cool-day). A coat, with graceful, diminishing lines; a dress with a markedly slimming silhouette, marked dash in detail.

Her sister Caroline, who is only five feet three, discovered some time ago designers who *specialize* in little-women clothes. She cleaves to them; grateful for the proportioning, the scaled-down belts, collars, buttons ("For years I drowned in my clothes," said Caroline); *and* for lessening of alteration charges.

Velvet Breton

Winged beret

Tiny tricorne

Red felt tricorne

Little, young prices...

ABOUT $6 The little close hat is fashion news; these little hats at these little prices come under the heading of anybody's good news. They make a great thing of the small-head look: might be your very first "buy" of the autumn, to start you off with a pleasant feeling of news around the head, of getting a fresh start into a new season, even worn with a dark summer dress these still-warm days of September.

Velvet Breton, in black, a copy of a Balmain by Madcaps. $5; Bloomingdale's. Rhinestone jewellery by Trifari. Altman.
Winged beret, wings, green, felt, navy blue; dark green veil. By Betmar. $5. Saks Fifth. Coro jewellery, Arnold Constable.
Tiny tricorne, flat, black felt. Copy of an Albouy. Madcaps. $6. Henri Bendel. Rhinestone jewellery by Trifari; Saks Fifth.
Red felt tricorne, black velvet brim. By Betmar. $6. Altman. Gold-plated earrings by Coro. $3 plus tax. Arnold Constable.

Grey felt cloche

Late-day calot

Beaded beret

Claret pillbox

Veiled calot

BALKIN

...young little hats

ABOUT $16 On these two pages: hats designed for the short haircut that points up the small-head look, that is part of (and a point of) the beguiling air of the new autumn clothes. Three hats are in the new category of hats made for five o'clock and after; are beaded, veiled, feathered; to be worn with an air and a beau. Grey felt cloche, brim cushioned, crown half covered, draped with crushed rust-coloured antelope suède. $15. Lord & Taylor. Late-day calot of brown felt; $15. The simulated pearl-and-rhinestone earrings and pin, made by Castlecliff. All, Bonwit Teller. Beaded beret, an after-five hat in black felt. $16. Russeks. Rhinestone necklace, earrings by Trifari; at Bloomingdale's. Claret pillbox, felt, twice clipped by the glitter of rhinestones. $15. Gunther. Rhinestone earrings by Trifari; at Altman. Veiled calot, felt, for the small scooped haircut, for the hours after tea. Embroidered with gold-coloured flowers. $13. Altman.

In New York on his way to school, Joe's nephew Mike arrives at LaGuardia Airport wearing a Rugby suit of grey wool flannel, a blue print necktie, blue cotton socks. His brown shoes have non-scuffable wing tips (and with Mike, that's a must). Suit, $23; shirt, $3.50; rayon tie, $1; socks, 55c; shoes, $7.45. All, Rogers Peet.

UNCLE JOE CARTER AND A PREP SCHOOL BRUMMEL

BY THOMAS W. PHIPPS

At exactly 5:45 on a sunny September afternoon, a DC-4 taxied up to Gate 23 at LaGuardia Airport and came to a stop. A handful of passengers, stretching and yawning, got off. Then, holding his school cap in his hand, a broad smile lighting up his sunburnt face, his blue eyes sparkling, appeared Joe Carter's eight-year-old nephew, Mike. His sandy-coloured hair was cut short, a cowlick in the back standing straight up. He had two large scratches on his right knee, a Band-aid on his left thumb, a small cactus plant sticking out of his coat pocket, and he was chewing a piece of the Airline's gum. He spotted Joe, and, letting out an excited squeak, went running towards him. Joe started to bend down to give him a kiss, then suddenly remembering his own

"Mighty rough weather!" Cotton poplin jacket, wool plaid inside. $21. Rogers Peet.

"All the *other* boys have long pants!" Grey wool flannel slacks, $11, wool tweed jacket, $20. Rogers Peet.

"Dibs on the plaid one!" Dressing gown in wool flannel. $13. Rogers Peet.

FRANCES MCLAUGHLIN

"Not so bad, eh, Uncle Joe?" Grey wool flannel cap, $2.95; Rogers Peet.

anguish at that age over any public demonstration of affection, straightened up and put out his hand. Mike had been out West all summer on a ranch, and now he was in New York for the night, alone on his way back to school in New England.

Joe checked Mike's suitcase, a lightweight, medium-sized cowhide one (Mike's father had sent his trunk direct to school), and they got into the airport bus. Mike hadn't been talking to anyone for the last few hours, so he was full of chatter. "I rode a horse called Toby." "I nearly beat Mummy at tennis." "I went to a rodeo." "Have you ever seen a dead coyote?" Joe listened attentively. Gradually Mike started to run down. When he paused to take a deep breath, Joe asked: "How's your shopping list, Mike? Did your mother give you a big one?"

Mike shook his head. "No, Uncle Joe, just a couple of things."

He drew a crumpled envelope out of a leather billfold in his trouser pocket and handed it over. This is what Joe read:

Joe darling,

You're wonderful to take charge of Mike for the night. Here is what he has to get before he goes back to school. Will you be an angel and go shopping with him? Toothpaste, toothbrush, nail brush, a very stiff hairbrush. Two pairs of pyjamas, six pairs of socks, four sports shirts, three white day shirts. An Eton cap. Two ties—not flashy. A leather belt, six handkerchiefs, a warm sweater, a muffler, a flannel dressing gown, a pair of brown walking shoes, a tweed sports jacket, and a reversible jacket. If you see anything else you think a must—*get it, but please don't either of you go mad. Remember, my fine bachelor, eight-year-old boys grow mighty fast!*

Mike can now sing three cowboy songs, verse after verse, so if you run out of things to do together, you can always demand a short concert. If you really get stuck, tell him a story, but I warn you he won't let you stop. Give him my love and thank you for being such a very fine uncle. Love, Sheilah.

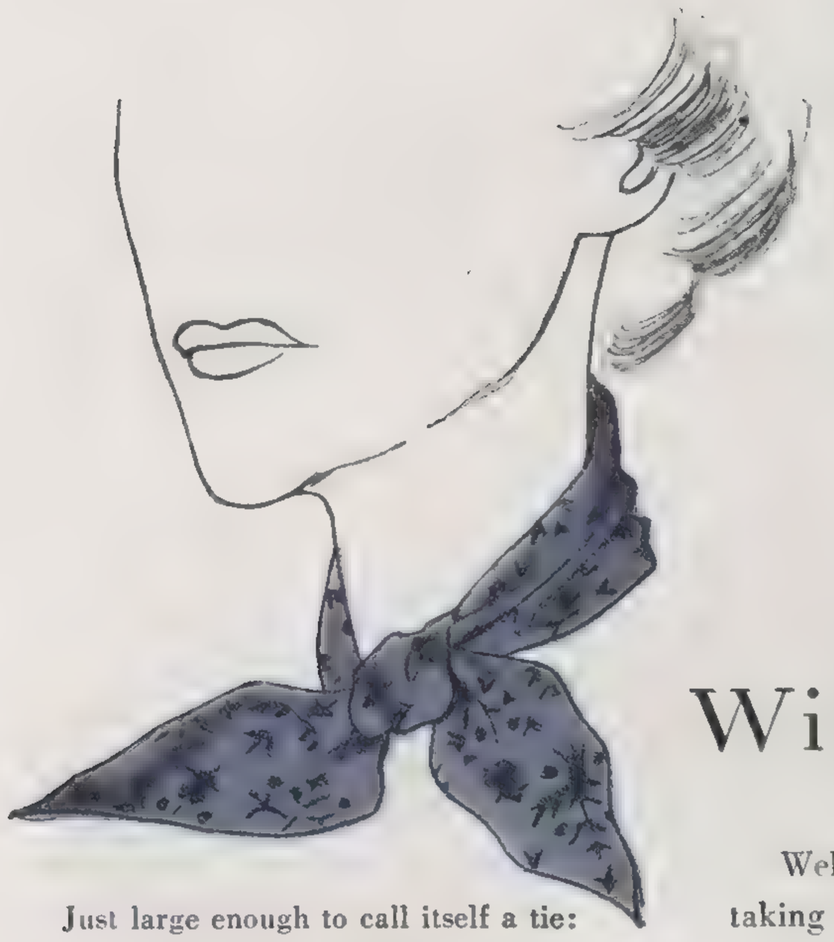
P. S. Top Priority, Dentist, 9:30. Dr. Spaulding.

Joe put the letter away. "Yes, Mike," he said; "just a couple of things."

After they got settled in the apartment, Mike took a shower, put on a clean white shirt, asked Joe if he could borrow a tie. Joe (*Continued on page 249*)

Buckled and peaked on a rising line,
opera pump in suède, suède buckle.
By Palter DeLiso. About $23.
At Jay Thorpe.

Brown and navy blue in the afternoon.
Closed suède sandal.
By Palter DeLiso. About $25.
At Jay Thorpe.



Just large enough to call itself a tie:
3″ by 27″, in printed silk twill.
By Cadwallader. $1.50.
Bonwit Teller.

Winter blue... subject to brown

Well-known, well-loved, winter navy and winter brown are now ready for major rôles, each taking part of the play away from black. One way to use the two to fine effect: start with a coat of one, add accessories in the co-starring colour. On the first and last of the four pages beginning here: bags, gloves, shoes, scarfs to carry out such a scheme. See on the opposite page and the next how handsomely it works. (On the cover, blue with another brown shade.)

On a gilded frame, a bag to go
through the days. By Koret
in non-crockable Ebony Blue suède.
$40 plus tax. Best's.

One, long and pliant to meet or
crush below a cuff, $16; one, brief,
with a quick pleat, $13. Both by Kislav
in Ebony Blue
doeskin-finished lambskin. Best's.

R. de Lavereria

Opposite page: A full measure of tawny coat,
inked out in a little Ebony Blue, finished with more tawny.
Coat of Stroock's Pitch Brown wool-and-alpaca. By Originala.
Henri Bendel; Hutzler's; Himelhoch's.
Added: a more golden hat; blues (bag, gloves) picked from this page.
Henri Bendel's "Coral Night" lipstick.

BALKIN

Fresh choice: winter navy for winter brown

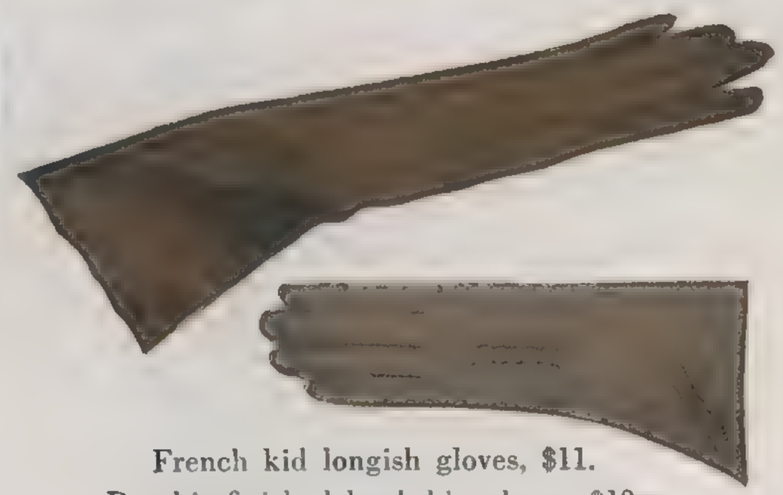
BALKIN

Fresh choice: winter brown for winter navy

Buttoned to the ankle: suède shoe
by Palter DeLiso. About $27.
Jay Thorpe.

Long afternoon bag on a gilded frame.
By Koret in non-crockable suède.
$36 plus tax. Best's; I. Magnin.

Brown-and-blue: suède opera pump
by Palter DeLiso. About $21.
Jay Thorpe.



French kid longish gloves, $11.
Doeskin-finished lambskin gloves, $10.
By Kislav; Best's.

Brown...
subject to winter blue

On preceding pages we show navy-blue accessories used to heighten the beauty of a brown coat. Here we present the same theme other-side-to: beginning with a coat of winter blue, adding a closely veiled little hat, a tapered, tightened belt in tawny tones; and, sketched, other accessories for the same purpose, to do for blue what navy blue does for brown (notably for mink!).

On a gilded frame, an ample shape
for afternoon. In suède, by Koret.
$46 plus tax. Best's; I. Magnin.

Buttons, through a slotted vamp.
Suède shoe by Palter DeLiso.
About $23. Jay Thorpe.

Blue-and-taupe scarf;
hand-and-eye abstraction;
36-inch square in silk.
$7. Henri Bendel.

Opposite page: Fashion star coming in: the big coat, belted in.
By Kraus in Stroock's Ebony Blue woollen.
About $270. Saks Fifth; Harzfeld's; Thalhimers.
Add a dark gold hat; a Pitch Brown suède bag (Koret);
Pitch Brown kid Kislav gloves, such as on this page.
Estée Lauder's "Duchess Pink" lipstick.

BALKIN

Make it a dress and jacket

VOGUE DESIGNS FOR DRESSMAKING

Instead of, as well as, a suit: a dress with its own jacket. The seasonal life of such a costume might go like this: in the first cool days, the dress sallies out by itself, takes on the jacket as the temperature drops, goes on alone into winter under a coat. Any season, the dress is complete-by-itself, the jacket will go with other skirts, other dresses. *Above:* A double-breasted jacket, gentle in the shoulders, cuffed, widish sleeves, collarless. Under it (*left*) a slender dress with the more-than-slender skirt (new this fall); high neckline. A boon to the non-suit woman; can be worn all day in town. To make or have made in wool. No. S-4920.

Below: The dress with a jacket for evening. (Point to bear in mind—you can dispense with a wrap.) The jacket is cut straight, has melting shoulders, kimono sleeves. *Right:* The dress is two-piece, has a tapered skirt. to balance the jacket. To make or have made in satin, in mulberry or one of the other dim, rich, overcast colours that will be much in evidence these autumn evenings. Design No. 452. For back views, sizes, page 246.

Belt of the same material, as soft and long as a dressing gown's belt, hugging in a beige and white coat of wool tweed. By Carlane. $99 at Saks Fifth Avenue.

Belt of brown calf, neutral wool dress with up-or-down collar. By Jennifer, in Juilliard wool. $95 at Lord & Taylor. Ocelot toque, from Altman.

STAYING STARS: Belts make fashion

There is no one rule about this season's belts, though they have one purpose in common: to belittle the waistline (and the little waistline continues as the costume's focal point). The new belts may be of the same yardage as the coat, the dress; may be as long as the sash of a dressing gown, as swathing as a cummerbund; or of leather, shaped or straightaway, in emphatic contrast, important in a season of colour-play. Belts are good in all these ways, but look newest whipped around the bulk of a coat. Examples: above, left; opposite page, top right. Gloves on this page by Bacmo in doeskin-finished lambskin, $9, at Lord & Taylor.

Belt to match a taupe suit of Juilliard wool to pull in the full jacket. By Adele Simpson. $115; Bonwit Teller. Milch calf bag. Saks Fifth Ave.

Belt of flannel, black suède in front, wraps the waistline of a flowing dress in olive green worsted flannel. By Claire McCardell. $55; at Lord & Taylor; Jordan Marsh.

Belt to match a red Forstmann fleece coat by Monte-Sano. $185; Bonwit Teller. Sally Victor hat. On this page, Gloria gloves, at Bloomingdale.

Belt of black suède, cinching in a quilted, wool dress. By Goodstein. $70. Peck & Peck. Pigskin-handled umbrella, $12; at Uncle Sam. Irene hat.

RUTLEDGE

Stole to fling around a fitted hem-deep coat of the same brown wool tweed. Anthony Blotta. Stole, $70; coat, $275; Saks Fifth; Polly's; Harzfeld's.

Stole, day or evening, 94 inches long, 32 wide, in Royal Pastel, a mutation mink tone. By Esther Dorothy. Beret of Angora wool, from John Frederics.

Stole of pink rayon slipper satin, to match the skirt of a gleaming evening dress banded deeply by black velvet. Designed by Rudolf. $175; Altman.

Stole, mulberry wool, tasselled, echoing one tone of a mauve and mulberry Hockanum wool dress. Rose Barrack. Stole, $30; dress, $80; Henri Bendel.

STAYING STARS: Stoles make fashion

Stoles are extending themselves. No longer can they be defined as extra wrappings to wear now and then over this or that. They are effective, purposeful parts of fashion compositions. Some, in grand furs, play multiple rôles. Some, in fur, in woollens, are transferable, colour permitting, from one dress or suit to another of the same mood. Others belong clearly and only with the dresses they were designed for (the pink stole above, for instance). Whatever their shape, texture, colour, they provide one of the loveliest of gestures, the enfolding. (All gloves on this page made by Belle in doeskin-finished lambskin. $9; Stern's.)

Stole, black knitted wool, like the yoke of the black and ginger sheer worsted dress it complements. By Goodstein. Stole, $17; dress, $50; Saks Fifth.

Stole of black seal-dyed coney, swept warmly down a grey dress of smooth wool jersey. Both by Vera Maxwell. $135; at Bergdorf Goodman.

RUTLEDGE

Tweed in a dress, *above;* for the city, a black and white wool. By Adler & Adler. $70. Gunther. Grey velours hat. To order, Irene. Calf bag by Milch. $50 plus tax. Saks Fifth.

Tweed of wool-and-cashmere, *below.* Suit by Adler & Adler. $100. Lord & Taylor. Kolinsky toque. John Frederics. Gloves this page: by Meyers Make. Bonwit Teller.

Tweed with flannel, *left.* Wool tweed coat in three greys. $155. Grey worsted wool flannel suit. $115. Both by Adler & Adler. Bergdorf Goodman; Woodward & Lothrop.

Tweed, Scotch, honeycomb, *above.* Finely detailed suit of grey and white woollen. $235. Hattie Carnegie. Alligator bag by Buckner. From Plummer's.

Tweed with velvet, *right.* Black and white wool, velvet laid in the collar, cuffs; a scant waist. By Capri, $110. Lord & Taylor. Velvet beret. To order, Irene.

RUTLEDGE

STAYING STARS: Tweeds make fashion

These tweeds have news in themselves: look as firm, as burled as ever; *are* lighter, thinner, take a gentle, afternoon-dress line. These tweeds are news applied: examples of the fresh look of dim, grouped shades. These tweeds are bound to certain other fashions of importance: the tweed dress, slim, curved, for the city; tweed with a little marquetry of velvet; tweed in full, to-be-belted coats; tweed for and with stoles. Here, too, two suits, easy, narrow in line, made of soft, new examples of the cream of the cream of tweed —one, a Scotch honeycomb weave, one mixed with cashmere. Gloves, this page, Fownes doeskin-finished lambskin. McCreery's.

Tweed and stole, *left.* Coat to belt or not, fringed pockets, scarf. Tailored by Brittany in Stroock wool. $99. Best's. Mouton beret. $19. Saks Fifth Ave.

1. Hand-made shirtwaist

2. Blouse in gentle curves

3. Squared-off tucks

4. Wedged in lace

5. Shirtwaist shirt

6. Late-day striped taffeta

7. Piqué plus pleated organdie

New blouses to build costumes

A blouse is built with more than half the labour that goes into making a dress. Given good workmanship, an idea of its own in line and cut, a blouse can be the whole point of a costume. This follows: a blouse should fit as carefully as a dress; it should be chosen because of—not in spite of—a figure, a skirt, a particular purpose of costume, of time, and of place.

8. Stitched collar

9. Rolled collar

GEORGE PLATT LYNES

10. Wool jersey pullover

1. Hand-made rayon crêpe blouse, finely tucked. By Kristina. $23. Bonwit Teller. Richelieu pseudo-pearl earrings. $1 plus tax. Saks Fifth.
2. Gold-yellow rayon crêpe, gilded buttons. By Opera. $9. McCreery's.
3. Tucked mauve Bur-Mil rayon tissue faille. By Ballad. $15. Altman.
4. Hand-detailed blouse of white Stevens rayon crêpe. By Yolande. $21. Saks Fifth. Crystal and rhinestone clip and earrings by Reja. Ciro.
5. Striped shirtwaist in Celanese rayon crêpe. By Sidney Heller. $12. Bendel's Young-Timers. Capeskin belt by Criterion. $5. Saks 34th.
6. Narrow brown and black striped rayon taffeta blouse, by Dorine Liebert. $30. Bonwit Teller. Crystal, rhinestone jewellery by Reja. Ciro.
7. Molyneux copy, by Haymaker. $25. Calf belt. Bonwit Teller.
8. White Stonecutter rayon crêpe blouse by Maison France. $10. Arnold Constable. Belt, by Criterion. $2. Stern's. Agnew pins. Peck & Peck.
9. Rolling collar, mauve-pink Stonecutter rayon tissue faille. Casino Classics. $11. McCreery's. Emblem by Agnew. $5 plus tax. Peck & Peck.
10. White and royal blue wool jersey shirt by Adelaar. $7. From Altman.

The table, shown closed, in its elemental state, a shining, black, modern accent to the Degas, the old gold tea paper, the mellowed red and beige rug, the antique chairs, in the Walter P. Paepckes' Chicago apartment.

MULTIPLICATION TABLE Simple in formula, here is a table that can add, subtract, and very nearly square itself. Designed for Mr. and Mrs. Walter P. Paepcke of Chicago (Mr. Paepcke is Chairman of the Board of the Chicago Art Institute) by the Austrian-born designer, Maria Bergson, the table opens out for buffet dinners or cocktail parties, closes to a handsome catch-all living-room piece, with concealed drawers and a black lacquer finish which does not water- or heat-mark. To order through Maria Bergson.

FISHER

The table, here shown open, is set with Reed & Barton's "Pointed Antique" silver (for a close-up see page 236). The Paepckes often dine and "help themselves" at this table, as alternate to the big, formal dining room.

A VERY FINE TOILET SOAP

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

A FLICK OF THE APRON'S NOOSE

(Continued from page 190)

all about your fish-chowder.

RECIPE FOR THE CHOWDER

About a quarter pound of salt pork
Six medium-sized potatoes
Six medium-sized onions
One medium-sized haddock
About a pint and a half of milk
Butter, if desired
Pepper and salt

You begin by cutting the salt pork into cubes or slices. I cut it in fairly large slices, so that I can easily remove it just before I add the fish. But many people leave it in.

Try out the pork slowly, in a large deep kettle. Be careful not to let it burn, or even become dark brown; if it does, it will give the chowder a dingy colour. Add several quarts of boiling water.

Pare and slice the potatoes. Slice some of them very thin, so that they can start thickening the chowder as soon as possible; slice the others medium thick.

Peel the onions and slice them thin. Be sure to remove all skin which might be tough and difficult to boil. Even though you feel you are being extravagant, don't try to save here; because a few pieces of tough onion-skin can ruin your whole chowder.

Have the haddock cleaned and with the fins removed, but otherwise whole, including bones and skin. Much of the true chowder taste comes from the boiled bones and skin. Some people remove the head; others do not.

As soon as you have added the boiling water to the salt pork, add the potatoes and onions. Let boil for about an hour and a half, or until the onions have practically disappeared and the potatoes begun to disintegrate.

Take out slices of salt pork. Add fish. Boil until fish can easily be detached from bone.

Remove chowder from fire, and take out, *with great patience*, every bone and bit of skin that you can find. Add milk.

Return chowder to fire, and heat well, but do not allow to come to a boil. Add, if desired, a small piece of butter. Salt and pepper (black pepper) to taste. Serve in soup plates or soup bowls. Eat with pilot bread or oyster crackers, and with dill pickles, or whole pickled gherkins, sweet or sour.

And—and this is one of the mysteries of the world—fish chowder tastes better the following day, warmed up, than it did the day before.

FRIED GREEN TOMATOES

Much has been written about "meat-substitutes," and many recipes advanced, purporting to be able to make the most carnivorous among us lift his paw from the bone he is gnawing, and wolf down bean-stew-with-dumplings or nut-croquettes. I have tried several of these recipes, and always—possibly my cooking was faulty—with a truly dynamic lack of success: the lean and hungry arose from the table not only just as lean and hungry as he had sat down to it, but with something sinister added to his facial expression.

I have known only one vegetable dish capable of making a confirmed meat-addict forget that it's a long time between beefsteaks. This is no invention of mine; many people know about it. It is so important, however, in a time when meat is so expensive, to become acquainted with all possible substitutes for meat which can be found, that I give here, for the sake of those not acquainted with it, this very simple recipe. Not everybody likes this dish. But many do. And those who do can't get enough of it. And it takes the place of everything else.

Ingredients

Green tomatoes, large, if possible, but still entirely unripe
Corn meal
Olive oil, if possible, otherwise any good vegetable oil
Very little salt
No pepper at all. (Or, just enough black pepper to make your fingers dusty)

Slice tomatoes not too thick and not too thin, leaving the skin on: you'll soon find out about desired thickness—three or four slices to a tomato—depends on size of tomato. Roll in corn meal. No. Don't roll. Dip first one side and then the other side in corn meal. Have the frying pan well covered with oil, and when oil is good and hot but not smoking, fry tomato slices until outside is crisp and brown. They must be done thoroughly, and *all the way through*—uncooked spots in fried green tomatoes are as depressing as lumps in a white sauce. Don't try to keep them looking neat; let them fall apart a little and be hard to serve without splashing—this is when they taste best. Keep covered while cooking. Turn once.

And you'd better use two frying pans. Otherwise you're likely to catch yourself cutting them too thick, so that you can get more into the pan. This is fatal. They don't get cooked through, and instead of having a fascinating tart taste, they just taste sour and misanthropic.

Even if you can't afford pure olive oil (and who among us can?) just go a little exuberant and give yourself a treat you won't forget: have them fried, just once, in pure olive oil.

SNERT

(*see footnote*)

FOOTNOTE. I put this footnote at the head instead of at the foot, because it seemed more practical that way. The word "snert" is not something you call somebody when you are annoyed with him; it is the Dutch word for pea soup. Not just any old pea soup, however—not the kind you try to make your family eat (eat it and like it) when your brain is so numb from struggling over menus, balanced diets, calories, proteins, vi-

(Continued on page 230)

Just as you picture a duchess to be — An incandescent, star quality in the beautiful Duchess of Leinster's face sends her loveliness out to *you*—makes you feel the graciousness that is her inmost self.

Your face is the keynote of your inner self. It expresses *You* every minute—your spirit, your disposition, your habits. Help it then to reveal you *clearly*—as you *want* to be.

The Duchess' complexion is radiant, glowing-clear and silken-smooth

"I have an unbreakable rule for fresh, soft skin"— *says Rafaelle,*

DUCHESS of LEINSTER

"I have an unbreakable rule for fresh, soft skin, Pond's Cold Cream," this lovely Duchess says.

Follow the Duchess' rule—and work magic on *your* face today. Take your Pond's Cold Cream and *see* how Pond's "Outside-Inside" Face Treatment brings your skin new loveliness, *this way:*

Hot Stimulation—splash your face with hot water.

Cream Cleanse—swirl Pond's Cold Cream—*lots* of it—all over your face. This will soften and sweep dirt and make-up from pore openings. Tissue off well.

Cream Rinse—swirl on a second Pond's creaming. This *rinses* off last traces of dirt, leaves skin lubricated, aglow. Tissue off.

Cold Stimulation—give your face a tonic cold water splash.

Now—see your *new* face! It's alive! It has a cleanliness that you can *feel* as well as *see*. Yes—*this* is beauty care you'll *never* want to skip.

Rosy! Clean! Soft!

You'll want to give your face this new Pond's treatment every single day (and always at bedtime). It literally works on both sides of your skin. *From the Outside*—soft, cool Pond's Cold Cream wraps itself around dirt and make-up, as you massage—sweeps all cleanly away, as you tissue off. *From the Inside*—every step of this treatment quickens beauty-giving circulation—speeds up tiny blood vessels in their vital work.

Skin loveliness takes *renewing* every day. Bring *your* skin fresh loveliness this rewarding *Pond's* way. Don't wait one more day to do it.

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At leading stores everywhere or write:

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*Reg. U. S. Pat. Off.

A FLICK OF THE APRON'S NOOSE

(Continued from page 228)

tamins, etc. that all you have the energy to do is just open up a can—not *that* kind of pea soup. *Snert* is the pea soup of the Royal Dutch Navy.

Snert does not rhyme with "pert," "alert," "assert," as you might well suppose. In fact, I can't think of anything on earth that it does rhyme with. If Fred Astaire had a *t* at the end of his name instead of an *e*, then you could say:

"Fred Astairt
Lives on *snert*"

and while this might not be true, it would rhyme.

When first the simple boiled split pea showed up in a soup plate accompanied by a squadron of leeks and a flotilla of sausages, I don't know. But I suspect that a certain little boy born in Holland in the year 1597 would never have become Admiral Tromp of the Dutch Navy if his cold little stomach, from the time when he first went to sea at the age of nine, had not been heated up daily by a big bowl of Dutch pea soup. And I suspect that another little boy born in Zeeland in the year 1607, would never have become Admiral de Ruyter of the Dutch Navy, if *his* cold little stomach, from the time when *he* first went to sea at the age of eleven, had not et cetera, et cetera.

Ingredients

1½ cupfuls dried green peas, split
6 leeks
2 medium-sized onions
3 to 4 ounces salt pork (or a ham bone)
1 can (containing 12) small pork sausages
Salt
Black pepper

Put the peas into a soup pot and cover with at least two quarts of cold water. Yellow peas may be used instead of green, but the sausages look prettier in a green soup. Add the onions, sliced, and the leeks, cut lengthwise and then cut once across. I use not only the white bulb of the leek, but two or three inches of the green, as well, if it is tender.

If you are especially fond of the taste of leeks, use more than six; I always do. Some of the leeks I simply cut lengthwise and let them cook that way. They get all thready, then, and have a nice feeling in the mouth. I don't mean *stringy*, like the strings in stringless beans—quite different, nice. If you can't get leeks, onions alone will make a good pea soup, but real Dutch *snert* calls for leeks.

Add to the peas, leeks, onions, and cold water from three to four ounces of salt pork, or, if you are lucky enough to be able to get hold of a ham bone, use that instead. Set whole mixture on a hot fire.

When it begins to boil, set it back and let it simmer for from three to four hours, stirring frequently, and adding hot water from time to time according to thickness desired. It should be very thoroughly cooked.

About one hour before serving, add the sausages. These are the small pork sausages called "breakfast sausages"; they come in tins and they are excellent. *Snert* is not a soup to be used at the beginning of a dinner; it is supposed to be the whole dinner.

Well, I think that's about all for now. I could give you a recipe for Hasty Pudding, I suppose, only I don't know how to make Hasty Pudding. The only people in the world, so far as I know, who do know how to make Hasty Pudding are the chefs of the "Hasty Pudding Club" of Harvard.

And, oh, young gentlemen, young gentlemen, never learn how to make it!

SHARE THROUGH

CARE

CARE has a big job still to do. According to Senator Arthur H. Vandenberg, "E.C.A. can not and does not substitute for the direct aid to stricken peoples which has been so spectacularly furnished by CARE."

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ROME ENCOUNTER

BY LIONEL WIGGAM

ITALY, though fated, was heavenly that spring. I had sped through it like a hungry man before whom one puts a richly-spread table, admonishing him that he may eat all he wishes but for five minutes only: then he must clear out. Everyone knew it was a matter of weeks before the Italians must fall in line. And it was anybody's guess when our United States must enter this war.

In any case, such a little time remained for an American student to gulp down what he could of the country. As soon as my studies in Switzerland permitted, I set off for the Italian border.

In my greed to cram down everything I could—a sort of Cook's tourist gone berserk—I had proceeded straight to the Roman Forum from my train. Awed, gaping, I had moved at a half-trot toward the temple of the vestal virgins, quitting the path for a short-cut. As a consequence, I stumbled over a column fragment, wrenched my ankle half from its socket, and sprawled headlong. The pain was sickening. Somehow, I dragged myself back to the street and hailed a cab.

Now, the following morning, I huddled wanly in a second-class compartment of the Swiss-Italian express. A porter had half-dragged, half-carried me there from my cab.

The platform outside my window remained deserted; I had come very early to be sure of a corner seat. Presently I lowered the window and hung out my head.

My view was a series of third-class carriages reserved for troops. Bored, I craned my head out farther to gaze up the platform. An Italian general and his wife, sweating under her furs, approached in shrill argument and entered a first-class carriage. For a time nothing more happened. Then I saw a woman come out on the platform from the waiting room, stand hesitant under the station clock a moment, and finally move down the platform toward me.

Almost till she came level with my carriage, I thought I knew her. There was a curious familiarity about that figure wrapped to the heels in black: the black, outmoded helmet of a hat, the black serge travelling suit, the folded-up umbrella and bulging bag. Even from a distance I knew everything she wore would be glazed with wear but infinitely clean and neat. And I searched my memory, confident I had never known *her* but someone remarkably like her.

I must have looked pathetic, somehow, hanging out that window. As she approached, she looked at me with great good humour and sympathy, as if she fathomed I had troubles. For some reason—perhaps because I was feeling lonely for the first time on this continent—I smiled hopefully at her.

She paused, shifting the big black bumbershoot under one arm. Then she said with a tinge of accent, "American?"

I said eagerly, "How did you know? They always think I'm German!"

Her black eyes twinkled at me. Then she said politely, "May I come in? Do you mind?"

"Oh, please!" I leaned over and threw open the door.

Climbing in, depositing umbrella, bag, and a bulky parcel by my foot, she perched on the seat at my side. We laughed over my accident in the Forum, though it had seemed unpardonable till now. I was greatly bucked up to have such a delightful travelling companion.

It was, in fact, one of those instant communications which one achieves so rarely. As if she'd known me, too. We paused for none of the preliminaries people usually make, meeting for the first time. She knew Florence by heart; with her I roamed its streets again, gaped at the towering David, and searched the Uffizi mazes.

Moreover, this woman made that city burn still brighter; she told legends of the streets, even of the hotel where I had stayed, that were in none of the guide literature. Her voice was soft and gay and cultivated, but it could grow excited as a girl's when she remembered something that struck or pleased her. Yet she must have been considerably past fifty. The brackets of hair along her brows were entirely grey, and the face with its prominent bone structure was graven with signatures of reflection and wit.

Meanwhile, the platform and corridor began to ring with voices. We had even acquired companions: two short-legged, nattily dressed gentlemen who sat down opposite, shot the two of us a look, then put up the pages of their Roman tabloid between us.

I said warmly—as my friend concluded explaining which of the Della Robbias had been geniuses, which mere craftsmen—"Have you lived in Florence, then?"

She said, "No, I have never been there at all. I have never been out of my own country, till I arrived in Rome yesterday. I am, you see, a school teacher. That is why I have so many facts at my finger tips."

I thought: of course! Still, I couldn't place the particular teacher she recalled to me.

The wheels of our carriage clanked. The carriage had filled up, and we would leave soon. Presently an Italian woman threw open the platform door and started to heave her bulk inside. Then she paused as she found our carriage was full. The woman at my side rose.

"Signora!" She murmured something more in Italian and took up her parcel, bag, and bumbershoot. The Italian lady waited impatiently. My friend stepped past me, careful not to brush my bandaged foot, and descended to the platform.

I was astounded. I leaned from the window after her, completely bewildered at this withdrawal. She smiled and nodded. "Nice! I am very glad!"

The train lurched restlessly; someone screamed in Italian warningly. I said, "But surely—! Aren't you taking this train, too?"

She explained with a laugh, lifting her voice to be heard, "It was

(Continued on page 234)

the gay-hearted fragrance...

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ROME ENCOUNTER

(Continued from page 232)

more comfortable than the waiting room!"

Doors slammed on the other carriages; the engine ahead belched steam. I strained out toward her, and for the first time looked at the parcel under her arm. The newspaper wrapped around it was printed in German. I cried eagerly, "Are you Swiss? Will you be coming on a later train? Because I'll be staying in Geneva awhile before I leave! You could reach me—?"

She called back, "No, no, I am German!"

I stared down at her blankly.

"Your Swiss have refused me a visa!" She shrugged her shoulders, amused at their obtuseness. "And tomorrow these Italians shuttle me back to Berlin! But one day—" She nodded cheerfully. "We shall meet again. I am sure of it!"

Suddenly I knew. My piano teacher when I was eight years old: it was she this woman looked like. Someone I had loved because she disclosed the whole new, marvellous world of music to me. I could remember her name, even: Miss Cohen.

And then I felt afraid. As the train moved forward, I blurted back at her: "Are you Jewish, Fräulein?"

She smiled farewell, looking so small. So decent and dignified in her black, shabby suit. I felt panicky, now. I shouted, "Have you money?" But it was difficult to be heard. I yelled above the din, "*Do you have any money, Fräulein?*"

She smiled and waved.

"Wait for me," I screamed as we shot apart. "Wait for me—I'll come back! I'll get off at the next station—we'll bribe them—*I'll come back!*" It was an express to Lucerne, but I wasn't thinking very clearly.

Anyhow, it was obvious she didn't hear. Or perhaps she merely pretended not to. She could see, at least, that I was greatly upset for some reason. And as I was borne away, she made the most poignant gesture I have ever seen. Smiling, she lifted her black-gloved hand and blew a kiss to me. Then my friend disappeared forever.

After a time I sat back in my seat, trembling. But I kept seeing her. I kept seeing that gay, calm smile, that hand in its black glove lifting to reassure me. I couldn't drive her out of my mind, and I wanted to. I thought, then, that I would never stop seeing her.

Before the askance eyes of the Italians—as if I were eight instead of twenty—I began to cry.

GRANDFATHER

(Continued from page 196)

the dog with him everywhere, up to town, to the doctor's, to the dentist's, wherever he was invited to lunch or dine, and, of course, to church. The rector was shortsighted, and it was not until he put on his spectacles to read the prayers that he could see clearly, consequently I have never heard more than the opening words of the Church of England service.

"The Lord is in his holy temple, let all the earth . . . er . . ." a pause, while the rector peered down from the pulpit, and then his voice, infinitely reproachful, "Mr. Dylis, please remove the animal."

The verger removed the animal, Grandfather trotting after him down the aisle. The service went on, and Grandfather went on too, kneeling and singing hymns outside on the lawn. Afterwards, the two gentlemen met, the rector sorrowful, and Grandfather entirely reasonable.

"Not at all, old man. I see your point of view, of course. Must be disturbin'. Not a very noisy dog, though?

"Well, I'll leave him at home next time. He'll howl though. Very fond of me, you know. A good dog. I expect I'll have him buried with me." (This was a direct challenge, since the rector would probably have to do the burying.)

"Well, all right. Shan't bring him next time."

This went on through the summer till the rector stationed a verger outside the church to intercept the dog before he got inside. Grandfather took himself off to the Baptist chapel down the lane. He came home with such glowing reports—he was particularly impressed with the fact that the Baptists did not kneel—that my aunts were in fear of his conversion.

"They'll dip you," Amelia said. Amelia thought that all religions but the Anglican persuasion dipped you. But Grandfather told her not to talk rubbish, and continued at the chapel until, in the course of decay, the dog died.

In the summer, the artists drifted in like leaves. We would come upon them, silent and staring, in the curve of a hill. It was not an easy landscape to paint, but tempting—not sentimental, not "charming" like the gentle downs of Devonshire, but bare in fluent curve and angle, with a vulnerable beauty, infinitely moving. The mists came down suddenly from the hills, and the light was fluid, rainwashed and variant.

Grandfather tried his hand at painting, too. Every evening after dark, he went marching down the lane, holding his floor lamp before him with both hands, like a flag. He was off to paint in the gloom the lesser darkness of the starless, moonless nights. He was after the secret of light and dark, so he said. At the time, it seemed to us, a very sensible way to go about it. When we woke at night we could see his floor lamp glowing chatoyant in the pale, enormous shadows that the heather made.

I remember Grandfather, and his lonely grapplings with the problem of chiaroscuro on the black slopes of Cragmore and the light from his floor lamp lingers in my mind, a symbol of all the reasonable unreasonableness that shivers the placid surface of English life, and produces, in its full flowering, an Essex, a Shelley, a Lady Caroline Lamb.

Suit designed by Pauline Trigère. *Decor by Robsjohn-Gibbings.*

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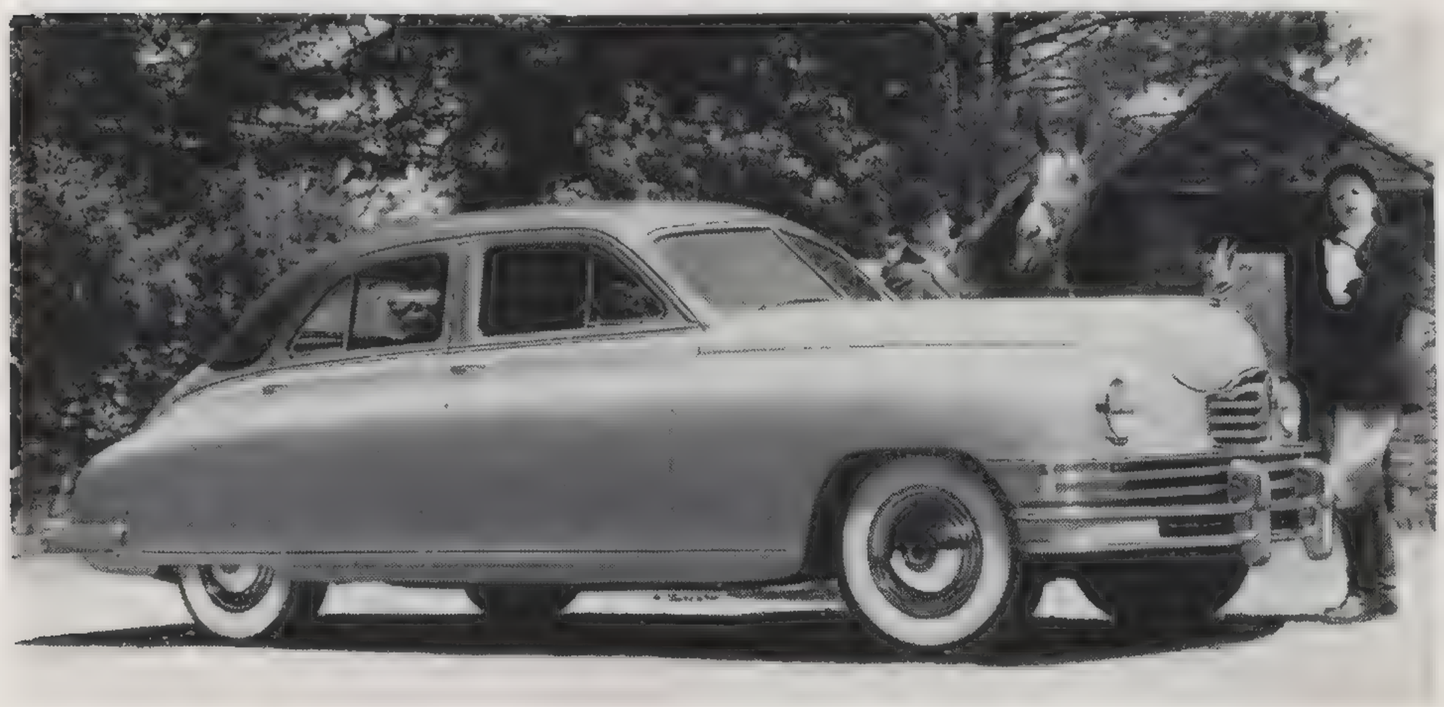

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ON THE TABLE

MIEHLMANN

"POINTED ANTIQUE" STERLING SILVER by Reed & Barton, luncheon-size close-up of silver shown on page 226. The tapered and patrician simplicity of this design are reminiscent of the best early American silversmiths. Available at Plummer's.

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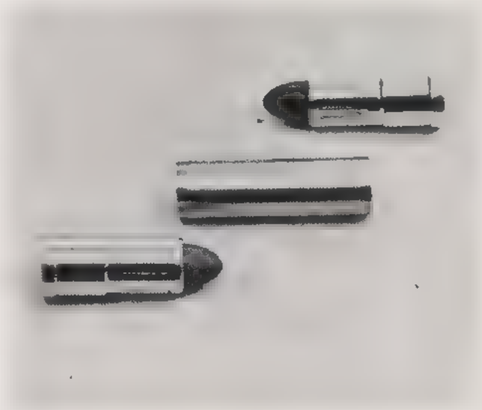
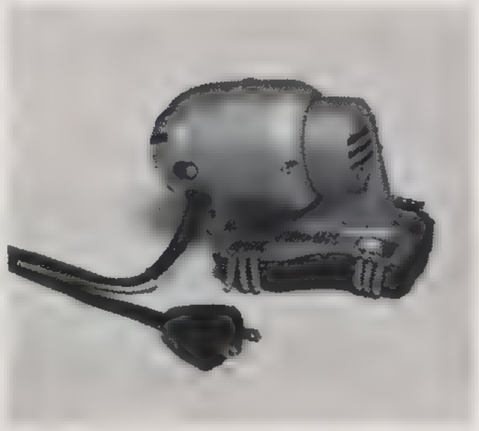


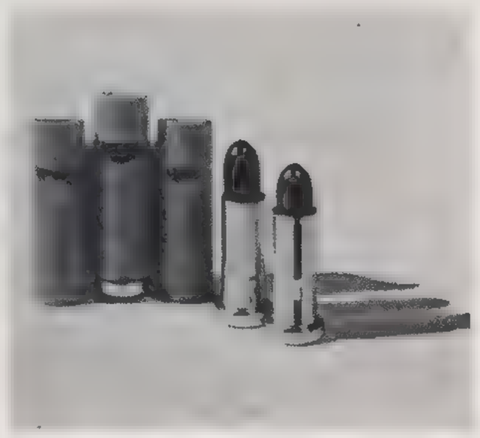
Designed for efficiency: a Two-In-One lipstick case by Tussy. The sections shown here merge, make you the owner of a double-colour investment: day and night shades. Bloomingdale's.

September humidity notwithstanding, Braceine by Cyclax of London can be like a cool, camphorized breeze to your face if you add cold water—splash happily. Saks Fifth.



This mechanical masseuse speaks in soft, purring tones of pressure and motion—two elements necessary for a satisfying massage. Gilbert Vitalator is, of course, tireless. Altman.

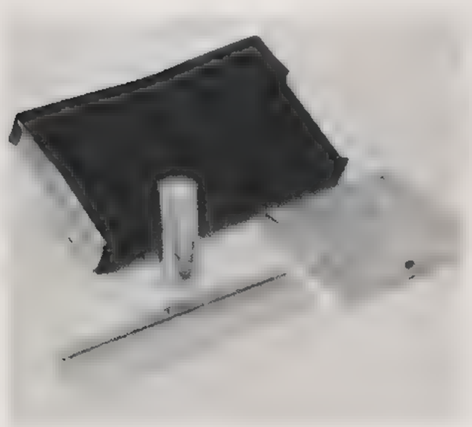
A treasure hunt could end here with Marie Earle's Golden Morn Cream, a blend of pure oils to help soften dry skin that appears at the end of summer. Bonwit Teller.



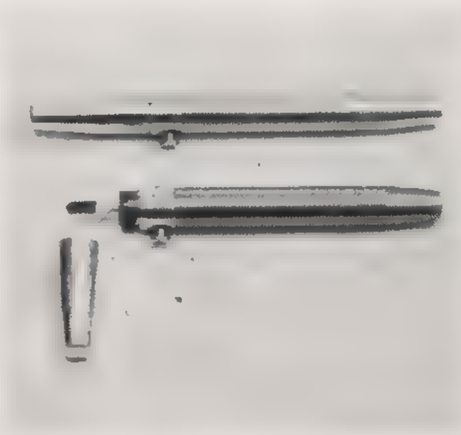
Just for fun (and for calling cabs on rainy nights) Lucien Lelong's Whistle Stop—two excellent lipstick shades in a case that is really a whistle! Best's has it in many colours.

Turn-of-the-season treasures for beauty at home

Expert lighting for your hair could begin with a misty spray of Lus-tress: hairdressing in a flexible, self-spraying bottle. Shining new way to a neater coiffure. Bloomingdale's.

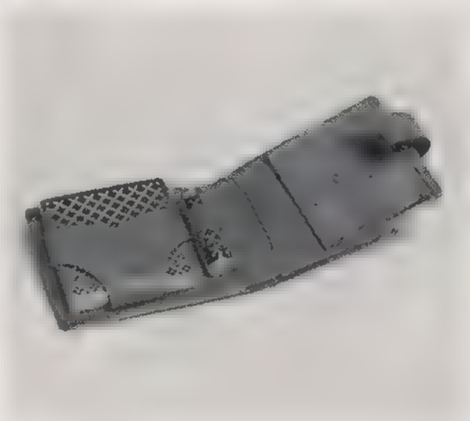


A little for a lot: Dorset's Petitpurse. Little black suède envelope that holds a gold-like compact, lipstick case, and comb—could take on a lot more in the way of make-up. Saks Fifth Avenue has it.



Nail polish to travel: Nalepen is a container and applicator that works on fountain pen principles. Fill the barrel, press the button and polish will ease through the brush. See it at Franklin Simon.

To come between you and the winter-or-summer-sun: Tartan, a soothing, protective filter that helps keep the sun's rays below the broiling point—helps you to an even tan. At Altman.



Wonderful Morocco wallet by Harriet Hubbard Ayer, so deftly designed that the golden plaid compact and lipstick it carries leave not a trace of a bulge. It comes in red, green, or black leather from Altman.

Herb Farm Shop's miniature copy of a sturdy pirate chest is called Queen's Ransom. Inside, instead of a bottle of grog, are bottles of perfume and toilet water. Altman.

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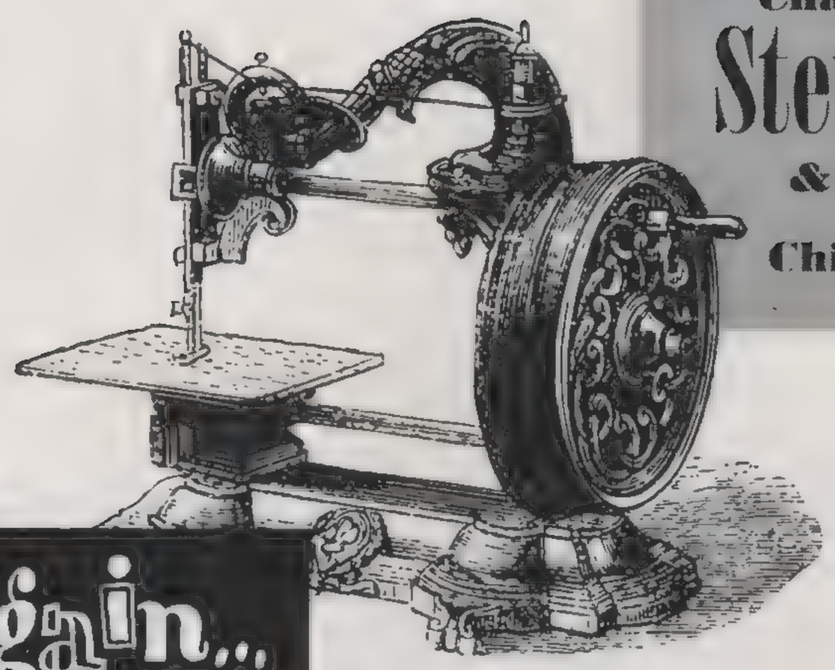

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French brocades and metallics... The rustling, body-ful fabrics that will puff, sweep, billow into this fall's Victorian silhouettes. Great names: Bianchini, Gourdon, Ducharne. 36 to 50″ 5.95 to 19.95

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imported velveteens and woolens... English velveteens with the deep pile and rich bloom of the 1890's, 36″ 5.95; English Viyella flannels, washable, 36″ 2.50 to 3.50; dress and suit wools, tweeds, tartans from France, Britain, 50 to 54″ 3.50 to 9.50; wool Albatross pastels from Switzerland, 36″ 3.50

body-ful bengalines, failles, satins... Hafner's lustrous rayon bengalines and satins, 40″ 3.50; from Bianchini, a group of novelty silks and rayon brocades with the Victorian touch, including pure silk faille, 50″ 9.50; Skinner's rayon satins, 39″ 1.75 to 2.75; Holmes' washable silk flat crepe, 15 shades, 39″ 3.50

fluent, drapable dress crepes and velvets... Ducharne's all-silk "Amusade," 12 colors, 39″ 8.95; rayon crepe "Adonis," 16 colors, 39″ 3.50; Foreman's Cavalier tissue faille, Crepe Orleans and Ricardo, 39″ 2.50 to 2.95; Bianchini rayon crepe, 40″ 3.95; transparent rayon velvet in jewel tones, non-crushable, 40″ 2.95

and wonderful new woolens and corduroys... Forstmann's dress, suit and coat wools in new fall colors: Oriella, Oriona, Astraleen, Jerseen, Charmonette, Milateen, Duva, 54″ 5.95 to 11.00; Botany wools: Baronette, flannel, broadcloth, shepherd's checks, Marchan gabardine, 54″ 4.50 to 7.95; narrow-wale corduroys, 15 shades, 36″ 1.75; tubular all-wool non-sag jerseys, 54″ 2.95 Fabrics, 2nd Floor

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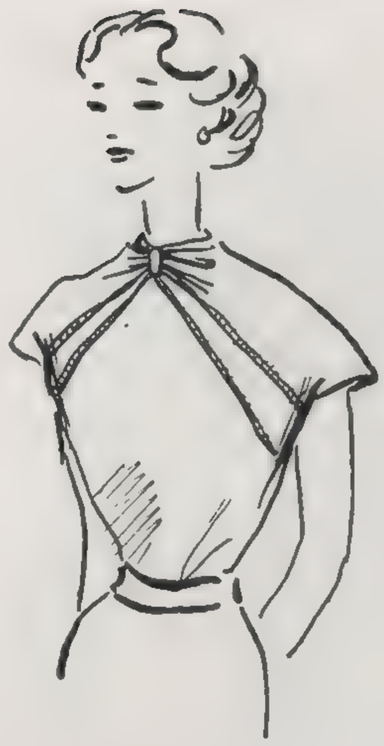
NEW BLOUSES

SOFT-TIE BLOUSE; its point is in the making—seams, buttonholes, collar, tie, all made by hand. To dress up a morning, an afternoon, suit. In white rayon crêpe, with below-elbow sleeves cuffed, a soft collar, a soft tie at the throat. By Blouse De Jour. $23. Henri Bendel.

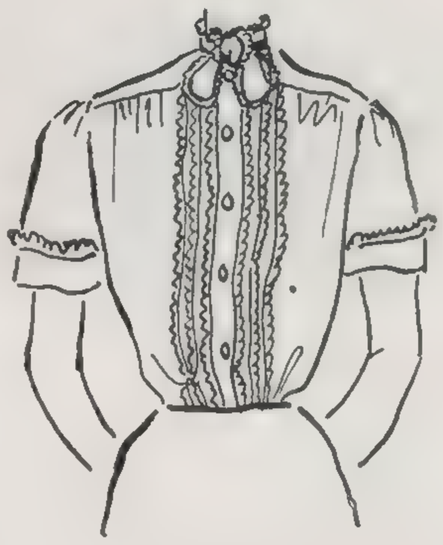
CUFFED BLOUSE—it is casual but with a polished air. In pinked mauve (if you can wear it there's almost no better colour). Low-rolling collar, buttoned by fake pearls; widely cuffed at the sleeves. In rayon tissue faille. By Rose Lacher. $11. Oppenheim Collins.

COUNTRY-WISE blouse, the only one of the blouses on this page that could go under a country suit happily. Very much shirtwaist, it has oval gilt buttons, hand-finished buttonholes. Comes in *crème de cacao*, chamois, grey, pink, bright blue rayon tissue faille. By Betty Barnes. $9. Macy's.

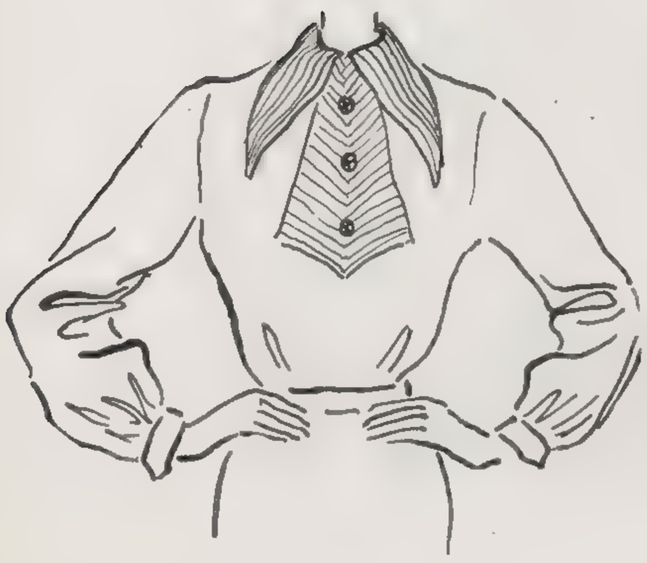


AFTERNOON BLOUSE for the after-luncheon life of a suit in the city. It has rows of fagoting in an inverted V on the bodice, a pretty, closely gathered neckline, is pink, made of rayon tissue faille, has a "dressed" air, a little price—$11. Made by Morlove, from Altman.

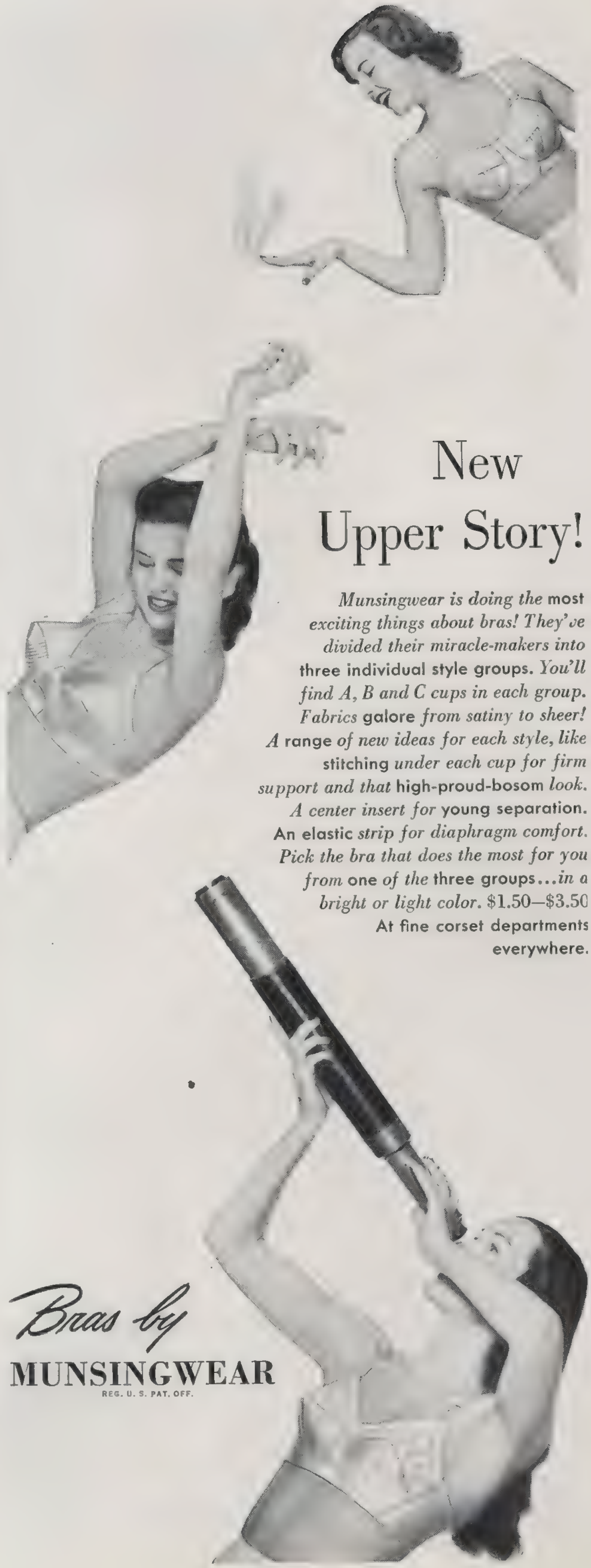
JABOT BLOUSE, becoming, especially, to the older figure, has long sleeves, a small double collar. Beige rayon tissue faille, with a tiered, misty jabot and ruffled cuffs of pleated brown net. It is cut in sizes through 44, made by Alexandre Grand, priced $15, at Altman.



YOUNG LITTLE BLOUSE, very demure, with row on row of little lace-edged ruffles at the front, on the cuffs; a high-tied neckline. Made, of rayon crêpe, to soften a suit on "don't dress up" occasions. The price is young, too—$6. By K. Wragge. From Stern's.



PETAL NECKLINE on a white blouse, repeatedly, pointedly, line-stitched in white, for tailor-neat décor. In rayon tissue faille; rhinestone buttons for glitter. By Dorothy Korby. Good with a low-cut vest, a cardigan jacket suit. Price, $11. From McCreery's.



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THE YELLOW BEDROOM

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RESOLUTION—NOT IRRESOLUTION

BY ISABELLE POST

THIS is the story of a resolution, and of a lady whom you will promptly recognize as someone you know—in fact, someone you know very well. Despite the dour sound of the title, it is a story with a happy ending, so you need not jump now to the last paragraph to see how it comes out. We admit it may not sound too joyful at the beginning, but then what can you expect of anything having to do with resolutions?

The curtain is about to rise again on a new act about an old resolution, but this time Determined Dotty has high hopes of playing her role very differently. Nor will she be deterred by audible snickering in the wings from the ghosts of countless good resolutions that died in infancy. This time Dotty's resolution, far from perishing, is going to be in at the finish and still going strong. The resolution? Well, it could be anyone you might name, but it just happens to be that perennial favourite among women—a resolve to reduce.

Now Dotty knows all about HOW to reduce. She's armed to the teeth with facts about calories and metabolism. She knows all about exercise and spot-reducing. She knows it takes a mile to walk off one caramel. She even knows all the corny jokes about reducing—you know—like the best exercise for reducers is to shake the head from side to side when the second helpings are passed.

What's more important, she knows that she cannot rely on will power alone. She has tried will power in the past and it wasn't enough. This time she's going to try something completely new. She's going to use artificial props to bolster her morale whenever it shows signs of weakening. If some of these props look a trifle silly, just bear in mind that nothing could look as silly as a grown woman constantly making and breaking the same resolution.

The props are anything, yes ANYTHING at all in the realm of her experience that either inspires her to make a resolution, or that revives a faltering one—a sort of mental shot-in-the-arm. From past experience, she knows of many stimuli that injected her with a strong desire to make a resolution and stick to it for a while. She can be reasonably sure that, just as such stimuli appeared in the past, they will keep cropping up in the future. The big trouble with them is that their effect is only haphazard and temporary.

Thus, if we were to chart the course of any past resolution—yours or Dotty's—we'd find a succession of ups and downs, with the rises occurring whenever some outside stimulus (or prop) happened to come along and act as a spur. You know what's wrong with that picture. Any benefits are speedily wiped out in the ensuing lapses.

Now if, instead of waiting for the irregular appearance of those mental spurs, Dotty were to collect them and keep them constantly at work she'd have something, wouldn't she? Isn't it far more effective to take our vitamins with some sort of regularity than to wait till beriberi sets in and then swallow them by the carload?

And so, Dotty's first step is a prop-hunt, in which she examines her immediate past to recall those moments when the weak embers of her good intentions were suddenly fanned into a good-sized blaze. What did it? For those are the props she'll use.

Immediately there comes to her mind that day in early September when she pulled out of camphor the slick custom-tailored suit Mr. Albert had made for her in the spring. The suit had put an unconscionable dent in her budget, but then she had justified it with the argument that a good man-tailored suit never goes out of style. Well, it hadn't looked out of style in September because Albert had foreseen the fall trends and allowed for them. The suit was definitely all right—only Dotty wasn't. She couldn't quite make it in the waist.

"I'll have to go on a diet," she told herself as she ruefully moved the suit to the darkest, most remote spot in the closet. "May as well get the thing out of the way," she muttered. "If I can't wear it, why should it take up this good space?"

There was another reason for removing the suit, but that reason Dotty kept stuffed deep down in her subconscious—she simply didn't want the suit where the sight of it would be a constant affront. And that is exactly where Dotty made her mistake. The suit, prompting as it did the desire to reduce, is what we mean by a prop. What Dotty should have done was to hang it in the most conspicuous spot in her closet, so that every time she opened the door the suit would have glowed benignly at her for good behaviour or laughed in her face if she had fallen from grace. As it was, Dotty dieted strenuously for a week, tried the suit again but still couldn't make the grade. The following week she bought a new (and cheaper) outfit, and forgot about both the suit and the resolution.

Something suddenly yanked her up again along in October. Now, what was it? Oh, yes, coming across that snapshot of her taken some years ago. Dotty recalled having sat on the window ledge a long time, dust cloth in hand, just looking.

"I ought to be ashamed of myself," she had scolded herself at the time. "Why *didn't* I stick to that diet? I'd have probably lost a few pounds by now. Well, this time, I'll really do it, and no fooling."

You know what happened. The picture went back into retirement, Dotty went back on her diet—and in no time at all, went back on that. See what we mean by a prop? When Dotty looked at that picture and felt the glow of renewed determination warming her heart she should have seized upon the picture and tacked it up where it would have served as

(Continued on page 245)

RESOLUTION—NOT IRRESOLUTION

(Continued from page 244)

a frequent hypodermic. The vicinity of the dining-room table would have been as good a place as any, especially since the family laughter and wisecracks would have served as further props. By the way, that's where the picture is going in this new act. And the suit is being moved to the front of the closet, too.

Then, what was it that precipitated that short-lived banana-skim-milk episode along about Election Day? With a sudden sharp twinge of pain (and, incidentally, those stabs of pain emanating from a guilty conscience are among the best of all props) Dotty recalled the club dance, particularly the moment she and Tom had been introduced to the town's newest couple, the Bells. It had been painful enough to notice that Mrs. Bell was easily her own age and looked much younger, but it was salt on a raw wound to have Tom remark later, "That Mrs. Bell is quite an attractive kid."

"Kid," Dotty grunted to herself. "She's no more kid than I am. It's that figure. Now if I could only take off twenty pounds—"

Thus it came to pass that Mrs. Bell was the stimulus or prop that actually accounted for the melting-away of the first (and last) four of those twenty pounds Dotty had resolved to take off. If only Mrs. Bell could have been constantly in attendance over the Thanksgiving holidays that came along so inconveniently. "I ought to keep her around all the time," mused Dotty. "There's nothing as powerful an incentive to a woman as envy of another woman, especially another woman's looks."

Smart girl, Dotty. A philosopher, too. But she really doesn't need Mrs. Bell around in person. All she needs is some little token to remember her by. And naturally, she doesn't want anything obvious. It would never do to keep a photograph of Mrs. Bell by the side of her own in the dining room. After all, Tom is only human, too, so why make comparisons even more odious?

But she can be subtle. For instance, there is the little crystal dinner bell that stands on the table. No one but Dotty has to know that the harmless little object really personifies a potent living prop. When the other members of the family see it (if they see it at all) they note only an innocent device to summon Susy from the kitchen. However, when Dotty looks at the bell, she feels again the stab of pain that hit her at the country club. A stab of pain, if we may repeat, is a mighty powerful incentive.

"Very convenient," you say. "The name of the original stimulus is Bell, and Dotty happens to have a bell on her table that she can identify with the real prop. But suppose the woman's name was Geronimo and Dotty didn't even own a bell?"

Now don't be petty. You have an imagination, haven't you? And you've pretended plenty of times—certainly as a child. All right.

Or, if Dotty found this make-believe a trifle weird—in the vein of the Hollywood Invisible Guest—she could buy some small item in frequent use that would serve as a prompter. If, for example, she acquired a costume-jewellery pin for the express purpose of keeping in force the incentive-quality of her first impact with the original spur, that pin would prick in more ways than one.

As to the most recent prop in Dotty's experience—the one that prompted her to exhume the remains of the practically defunct resolution and give it a new lease on life—well, it just happened to be a magazine article on reducing resolutions (very much like the one you're reading right now). Dotty speedily cut the article out and tacked it on her kitchen bulletin board, where she can't help seeing it every time she jots down marketing items or laundry lists.

Nor is that all. As new props pop up in the future, Dotty is going to utilize them by placing them conspicuously about her. Anything tangible that points an accusing finger at her or whips her on to greater determination is going to be moved right within her frequent line of vision, so that it may continue to point or inspire. Anything intangible, like a remark made by someone, will be reduced to tangible terms and placed where it will do the most good, even if it means (as it undoubtedly will) cluttering up her change purse, lingerie case, jewel box, or silver chest with little slips of paper in code.

But it will be worthwhile keeping this resolution without resorting to such extreme measures as did one particularly desperate lady who invested her entire clothes allowance in an outfit a size smaller than the one she was wearing. Of course, she worked her way into it.

Now, as a final note, suppose Dotty had made a resolution other than the reducing one. Some women do, you know. In that case, the procedure would be the same, but the props different. First Dotty would scrutinize the past for those stark moments when she had suffered pain or humiliation because of the particular failing scheduled for correction. For each one of those moments she would supply tangible mementos that would keep the original pain alive and at work. To these props out of the past she would add new stimuli as she found them. In short, it's the same basic principle of plenty of props in strategic positions. The battery of our will-power needs constant recharging.

Of course, if you happen to be up on your psychology, you'll be quick to point out that after a time the effect of these stimuli might tend to wear off and become less and less effective. Perhaps so, but after a time you won't need them any more.

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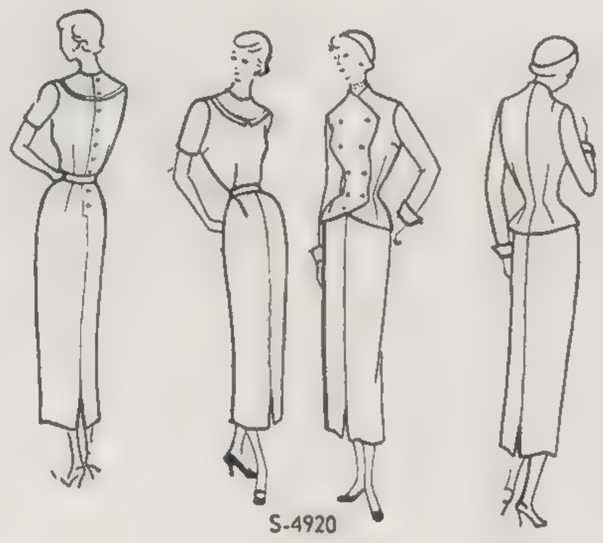
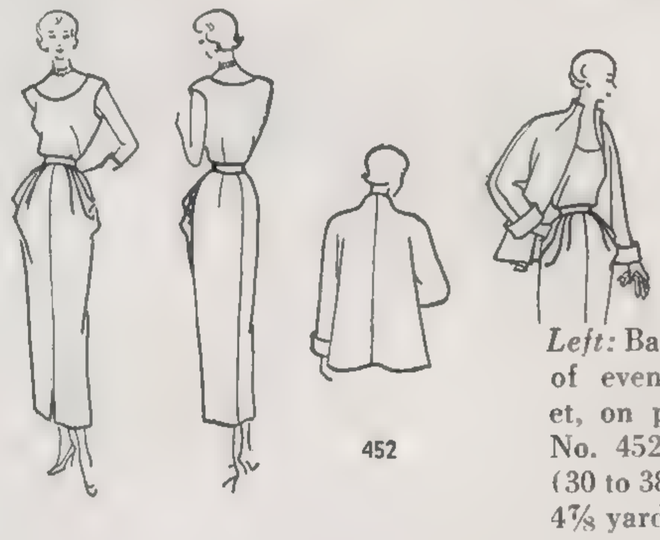


Right: Back and front views of day dress, jacket, on page 216. Design No. S-4920. Sizes 12 to 20 (30 to 38). For size 16, use 3½ yards of 54" material.



Left: Back and front views of evening dress, jacket, on page 217. Design No. 452. Sizes 12 to 20 (30 to 38). For size 16, use 4⅞ yards of 50" material.

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YOUNG GIRL ON HER OWN

to be alarming to a prospective bridegroom. The first is boring, the second is embarrassing and foolish.

Here follow two sets of rules for a young girl's behaviour, in relation to men: the first set is traditional and conventional; the second, the most unconventional that is sanctioned today.

THE STRICTEST SET OF RULES

a. Never dine alone with a married man, unless his wife is your great friend.
b. Never accept an invitation through a man to the house of someone else.
c. If you have met a man and his wife together, and the man asks you to a party at his house, do not accept. His wife should invite you. If she is away, of course, there is no discourtesy implied, and if he invites you to a party, you may accept.
d. Never drink anything alcoholic, except, perhaps, a little sherry or one glass of wine with dinner.
e. Never encourage stories that are risqué.
f. Never allow a man to come into your apartment if you are alone in it, or to stay on when other guests have left.
g. Never go alone with a man to his apartment.
h. Never go alone with a man to his hotel room, even if he has a sitting room.
i. Never accept a valuable present from a beau or possible beau—a very old rule and also a very sound one.

If she follows the above rules, no young girl could conceivably be misunderstood. If she refuses an invitation, a drink, or a present in a prim and righteous way, she may be considered stuffy. If she refuses all these gracefully, with a smile, she will be thought charming and well brought up by the world at large, and, by young men, eminently wifely material.

A MORE LENIENT SET OF RULES

Never dine *repeatedly* with the same married man even if his wife is a close friend of yours.

Never drink enough alcohol to be even slightly affected by it. Even this should be limited. "She can certainly hold her liquor" is not a compliment to a woman.

Never go to a man's apartment in the evening, after the dinner hour, if he is alone.

Never go alone with a man to his hotel room; if he has a sitting-room, never go there after eight in the evening.

THREE UNBREAKABLE RULES

a. Never allow a man guest to stay on

(Continued on page 248)

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YOUNG GIRL ON HER OWN

(Continued from page 247)

in your apartment after the other guests have gone.

b. Never stay on in a man's apartment after the other dinner guests have left.

c. Never accept a valuable present from a beau or possible beau.

If she follows the above rules, no young girl will be seriously criticized.

SOME THINGS OUT OF THE QUESTION

Any young girl who breaks all the above rules is asking for trouble. It is not only a question of what the world in general will think but of the much more important impression that men will form. Because women are so often blamed for all the gossip, it takes a little time and experience to realize how much men gossip. But they do. Not only among themselves, but with their wives, their sisters, and their friends. If they meet an attractive young girl who seems to be living in a very unconventional way, they will not hesitate to convey the fact, every time her name is mentioned, that they found her both attractive *and* very unconventional. It is not a question entirely of what they say—often it is nothing more than, "She's *something!*"—but there is a nuance in their manner that conveys an unmistakable whistle. This is, of course, inexcusable on their part, but it happens. They may be admiring; they may say that she's beautiful; but every other man in the room will prick up his ears, file the name in his memory, and meet the young girl in question with the impression that, with her, his best behaviour is not necessary.

If young girls could hear men discuss women and their ways, they would cling to convention like a limpet to its rock. Men, like the rest of the world, have been conditioned to recognize certain conventions as symbols of a certain way of life, or as identification tags of a certain kind of character. In young girls, they expect to find behaviour governed by certain conventions, the rules of the game. If the rules are not followed, they imagine that the game is not being played; the rules are off; it's free-for-all, and in a free-for-all, all that a loser gets is a laugh.

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UNCLE JOE CARTER

said sure, interested to see which Mike picked. He fingered a couple of hand-painted horrors (Christmas presents Joe had forgotten to give away), but decided on a plain blue-and-white check. He was slow in tying it. When he finished, the knot was small and much too tight.

"No good, Uncle Joe?"

"Rotten," Joe said, and showed him how to tie a medium-sized knot that would hold its shape, starting with the narrow end of the tie four-and-a-half inches shorter than the other, so both were even after the knot was made.

After that, Mike went into an agony of silent concentration, trying to find a part in his watered-down hair. He finally managed a fairly straight line.

Then he put on his coat, took a fresh handkerchief and folded it very trickily so the points all showed when he put it in his top pocket. Joe shook his head.

"Put it in any old way, Mike—it'll look much better."

Mike hesitated, pulled out the handkerchief, shook it open and put it back in again, one end sticking out casually. He looked at it, at Joe, then shrugged.

Joe watched him tidying up his things and decided that one of his cowboy heroes must have kept a neat bunk.

Joe took out a cigarette. Before he had time to reach for a lighter, Mike was at his side with a match. Mike tried to strike it on the seat of his shorts, then he tried to flip his nail over it, then, with an embarrassed little laugh at his own failure, he struck it on a match box.

Joe watched this manœuvring with a straight face, but now that Mike was laughing at himself, Joe joined in.

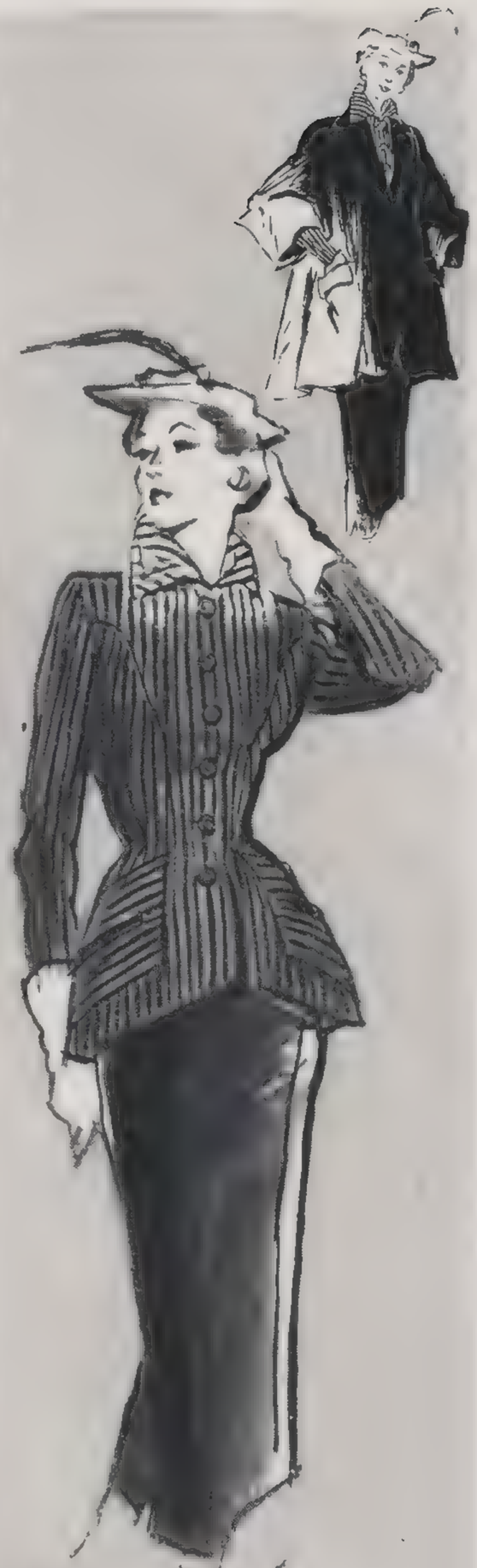
Mike fetched himself a Coke, and then, with Joe having a gin and tonic, the two of them sat down for a pre-dinner drink while they decided where to go for dinner. Mike settled it. All he wanted, he said, was a hamburger.

Seated at the counter at a Hamburger Heaven, Joe ordered three medium rare (one and a half each), two glasses of milk, and some devil's food cake. During the meal, the conversation turned to Ping-pong. Mike issued a challenge, and off they went, in a taxi, headed for an amusement hall on Broadway.

They played four games, and Joe was happy to see how valuable Mike's tennis lessons had been: his coordination and eye were sharp, giving good promise for the future. Beaten, but not discouraged, Mike next suggested a shooting gallery. There, too, he performed more than adequately.

In the next hour, they saw a

(Continued on page 250)



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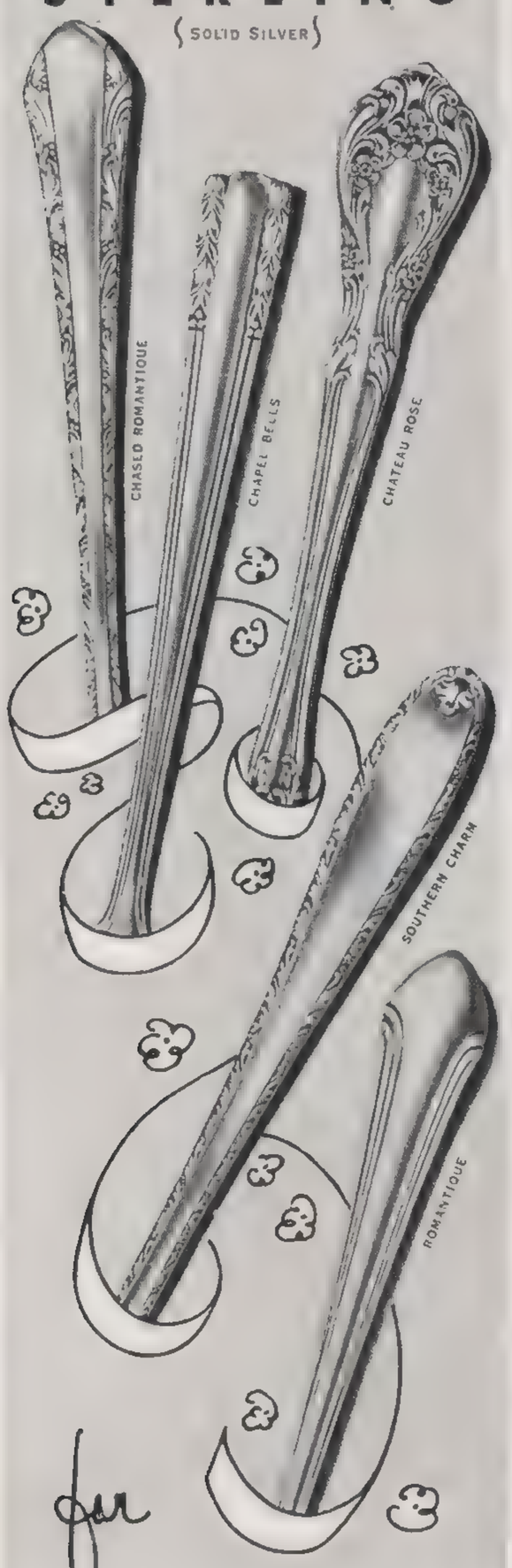

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UNCLE JOE CARTER

(Continued from page 249)

Donald Duck cartoon in a newsreel theatre, drank orange juice at the café in Rockefeller Plaza, looked at a display of sports equipment in the window of Abercrombie & Fitch, and played a game, for a dime, of who could see the following things first: a dog, a policeman, a woman wearing a red hat, a new Ford, a boy on a bicycle, and a sailor. By eight o'clock they were both still looking for a boy on a bicycle. As they started back to the apartment, Mike, yawning, protested that he had never felt less sleepy.

It was amazing to Joe how very much Mike had grown up during the last six months. He still whined and had sudden, inexplicable fits of moodiness, but on the whole, he was a most satisfactory companion, gay, observant, and with a slightly off-centre sense of humour.

Joe had borrowed an old army cot and as he set it up in the living room, Mike got ready for bed. A short story by Joe, Mike's cowboy songs, prayers, and it was time for lights out. Joe bent down and gave Mike a kiss on the forehead.

"Goodnight, Mike. Glad to have you here."

"Goodnight, Uncle Joe."

By 9:15 next morning they were off to the dentist. All Mike needed was a cleaning, and forty minutes later they were walking into Rogers Peet. At the boys' tie counter, Joe gave Mike his head, and again he came through, picking two ties in good conservative taste—a blue-and-white striped rayon tie-silk and a ribbed brown tie neatly patterned in brown-and-white diamond shapes.

Next, handkerchiefs. Here Mike showed an extravagance that was strangely familiar to Joe. The handkerchiefs Mike picked were super-thin linen, wildly expensive. Joe tugged at his ear.

"They're fine, Mike, but the—er—cotton ones do just as well."

Mike raised his eyebrows. "Yes, Uncle Joe, but would *you* use them?"

Abruptly Joe changed the subject to socks. Mike had definite views on them. He liked very loud Scotch patterns. A man on the plane had been wearing some and they were what Mike wanted. After a short discussion, Joe toned him down and he settled for ribbed cotton lisle socks with a small elastic cuff to hold them up. Brown, yellow, and one blue pair.

Next they looked at some flannel dressing gowns, and Mike soon spotted what he liked—a dashing plaid (all wool), warm and cheerful.

On the problem of sports shirts, he decided on one each of the following: a long-sleeved winter-weight cotton plaid, washable; a tan corduroy, long-sleeved, with two flap pockets—a shirt to wear in or out

(Continued on page 251)

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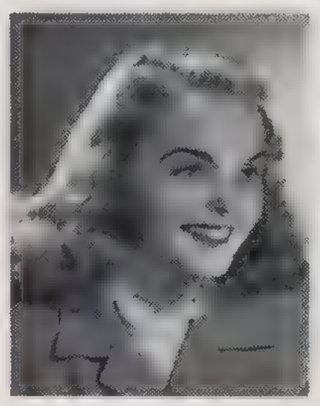

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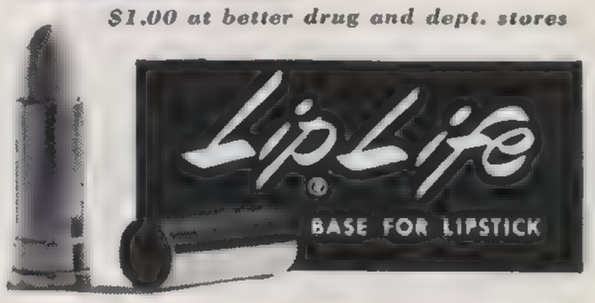

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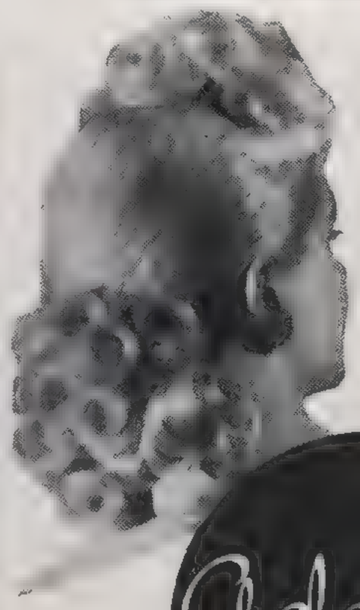

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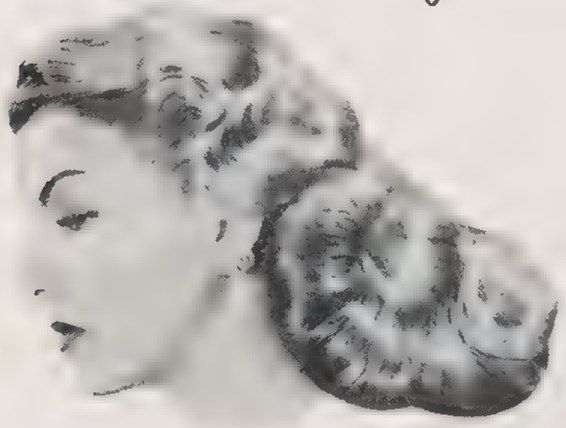

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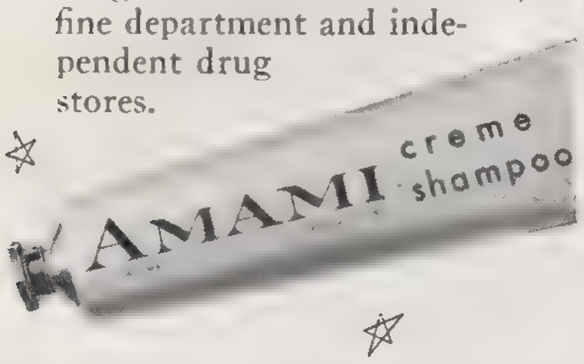

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UNCLE JOE CARTER

(Continued from page 250)

(Mike preferred in); an eggshell pebble-twist, a tough, good-looking washable material; a basque, short-sleeved; an absorbent cotton, pin-striped blue-and-white, tan-and-white, very fresh-looking.

Joe consulted the list. Three white day shirts. They looked at several materials, deciding on an Oxford weave with a button-down collar. Mike had never owned a wine-coloured shirt, so Joe contributed one, plain-collared.

Two things were easy to pick: a belt, brown pigskin with a golden metal buckle; a muffler, all wool in plaid design, very snappy. And at the sweater counter, Mike was quick to choose a red and white one, reindeer-patterned, all wool, with a crew neck.

Shoes next, another pair like the ones he was wearing, medium-soled, wing-tipped, brown.

"They don't make trees in boys' sizes, Mike, so when you take your shoes off, stuff socks in the toes —or use a pair of your mother's metal strip trees. And, whenever you can, use a shoe horn."

As they started over to the boys' suit department, Mike's eyes lighted up. "You know, Uncle Joe, don't you think it's about time I had some long pants? Lots of fellows my age have 'em."

"I don't think your Ma would go for a whole new suit, Mike."

"Then how about a pair of slacks?"

"O.K.," Joe said. "I'll stake you to them."

Mike chose not-too-dark grey flannel slacks, then found the sports jacket he liked best—a tan wool one with a blue over-plaid design, and tried them both on.

As they were about to leave, Joe took a last look at the list. Two pairs of pyjamas! Another counter, and the choice was an Oxford-weave coat-style, one in blue, one in white.

Last, toothpaste, tooth brush, nail brush, and Mike's first set of hair brushes and combs, complete in a pigskin case.

Finally, the two started out into the street, exhausted by their morning. Suddenly Mike grabbed Joe's arm. "Hey, Uncle Joe, you owe me a dime! See—a boy on a bicycle."

Joe paid up, and looked at his watch. "We've got an hour before your train leaves. Let's send Mummy a wire and tell her we've taken care of her shopping list. Then I'll play you one more game. This time, you've got to see a man with a flower in his buttonhole, a horse, and, in a store window, a television set. Is it a bet? Another dime?"

Mike put out his hand, his eyes crafty. "O.K., Uncle Joe," he said, looking up and down the street, "it's a bet." They shook hands and the game was on.

"Embarrassed? Why?"

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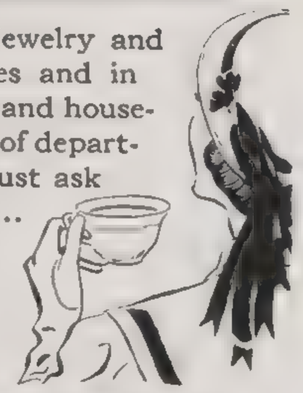

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WAGNER AND HOLLYWOOD

BY HERBERT GRAF

Stage Director of the Metropolitan Opera Company for many years

HOLLYWOOD, which has successfully sound- and side-tracked the lives of composers such as Chopin, Schumann, and Brahms, has not yet reached out for the three greatest operatic composers whose life and work seem to offer still more fertile story ground—Mozart, Verdi, and Wagner. Of these, Richard Wagner probably would provide the prize material, for his personality seems most certain to satisfy the proven formulas for the success of a Hollywood super-musical.

Just look at these ingredients: a revolutionary exile and intimate friend of a mad king; involved in love affairs; sumptuous ways of living and debts; being his own composer and librettist, a prolific writer, conductor, and producer. He was a genius who built up a unique career, beginning as a ridiculed pioneer of opera and ending as a world-renowned maestro, playing host to monarchs who travelled hundreds of miles to see his own productions of his works in his own theatre. The greatest showman the musical theatre ever possessed, he conceived and staged his operas like movies, anticipating Hollywood ideas by nearly a century. What would be more natural than Hollywood producing a musical based on the life of this master? As the "Polonaise" offered the theme-song to *Song to Remember* for Chopin, and the "Träumerei" to *The Song of Love* for Schumann, so the "Evening Star" will appear as a bright guide on Hollywood's sky in the project of reducing Wagner's glory to 35-millimeter size.

WAGNER UNLIMITED

Actually, only Hollywood can give Wagner the means for the realization of his operas. For his scenic visions are film-ideas which go beyond the possibilities of any operatic stage.

The inquiry of the witty tenor in *Lohengrin* who asked, "When does the next Swan leave?" and missed the boat when the swan was led away too soon, is a reminder of the limitations of our opera stages. The motionless cardboard animal which is pulled across the stage is a far cry from Wagner's poetic vision conceived as the miracle of the divine messenger of the Holy Grail descending to earth. Who has seen the Dionysian orgy of the Bacchanale music in *Tannhäuser* convincingly expressed by the usual ups and downs of our operatic ballet boys and girls? It would require a great choreographer plus various technical film devices, like dissolve and superimposition, to put this dream of human bodies, sirens, amourettes, symbolic mythological appearances, like Leda with the Swan, Europa on the Bull, all united by the magic power of Venus and the Graces into believable reality.

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WAGNER AND HOLLYWOOD

(Continued from page 252)

Wagner's keen phantasy saw the Valkyries riding on horseback through the storm clouds to heaven, carrying the bodies of soldiers who fell on the battlefield. To carry out this effect, Wagner used the newly constructed magic lantern, as gas-lighting was the sensational invention of his time. On our operatic stages of today we see nothing which would carry out Wagner's idea, except ladies of rarely concealed operatic proportions who walk up and down platforms carefully watching their steps in order not to fall or miss the conductor's cues.

Wagner envisioned this scene like a movie producer, and in the same manner did not want scene shifts made by closing the curtain, but, requested "moving scenery" to achieve the visual continuity. The four scenes of *Rheingold* are linked by this device into an uninterrupted, film-like show of two hours. In *Parsifal* we are supposed to see the hero wandering from one place in a forest, through woods and ascending mountains, to the Temple of the Holy Grail, and entering it.

BEFORE THE MOVIES

In our opera theatres the device of the moving scenery is either clumsily handled or left out entirely. This effect, again, obviously needs the use of film to be convincing. And what operatic producer can make the gods walk toward their castle over a rainbow-bridge which appears during a thunderstorm? This picture, which was conceived by Wagner as the final effect of *Rheingold*, has not been solved, as yet, on any stage. How often can one find a Wagnerian singer who looks, sings, and acts as one of the gods or as a romantic lover? Because of the heavy vocal demands of his or her part, a Wagnerian singer, as a rule, is the equivalent for corpulence and ham-acting, and there are only a few conductors who, caught in this dilemma, would agree to give preference to a plausible appearance rather than a big voice.

Unfortunately, the visual result is too well known. Sometimes there are exceptions—when staging Wagner's *Meistersinger* for Toscanini at the Salzburg Festival, 1936, this writer had the rare experience of having the Maestro cast, in the part of the young lover, *Walter Stolzing*, the good looking American lyric tenor Charles Kullmann. A music critic who doubted the wisdom of this choice, for he missed the usual heroic tenor voice in this part, asked the Maestro whether this really was the right solution. Toscanini replied, "Why not? Because he has no paunch?" Such consideration for the realistic appearance in opera is an

(Continued on page 254)

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WAGNER AND HOLLYWOOD

(Continued from page 253)

exception—as you know—which only confirms the rule that Wagnerian singers are usually neither Garbos nor Taylors.

The way in which Wagner coordinated the music with the stage also anticipated the movie technique. At times he wrote songs like an Italian composer, and at other times he treated the music as background music, underlining words or illustrating the scenic effects of water, storms, or fire, in careful timing and synchronization.

TALENT SCOUTS VS. WAGNER

Wagner, if he lived now, would be recognized as an extraordinary writer - composer - director - producer talent which Hollywood could not disregard without danger of driving it into other ranks. Already Hollywood talent scouts have made contact with Wagner's home office in America—the Met—and have engaged two of his foremost singer disciples, Lauritz Melchior and Lotte Lehmann, for Metro.

There they join the company of Esther Williams and Van Johnson under Joe Pasternak's shrewd guidance. It is quite possible that producer Joe, who is always dreaming successfully of making Music for Millions, might go a step further and obtain Wagner's own services. He might dream of a film about Wagner's life with Esther Williams leading a hundred swimming Rhine-girls all falling in love with one man, Van Johnson-Siegfried, to whom Lauritz good-naturedly has lent his voice for this occasion. By the way, Frank Sinatra has no chance in the production, for his more romantic talents will have to wait for the Mozart picture, while Jimmy Durante is still waiting for an assignment for testing his voice for operatic qualifications.

ALBERICH'S CURSE IN A DIFFERENT AGE

Wagner, although enthusiastic about the high standards of camera technique and recordings, follows the adaptation of his life which he does not seem to remember in this form, with all the cuts and additions to his music and the strange version of his orchestration, with a feeling of increasing preoccupation. Although, during his life, he had full understanding of the advantages of a check, now he recalls with a sigh his vision of Alberich's curse of the gold. But, being the smart showman he always was, he understands the meaning of a different time. So, he settles down to work, organizes his own film studio and produces his operas in Hollywood. He is happy. For it is the first time that he is able to realize fully his operas by employing the movie ideas which his genius had invented.

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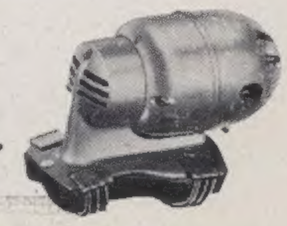

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